MOTION PICTURE HERALD

20 Years of Showmanship

Honored at Reunion of

Quigley Award Winners

REVIEWS (In Product Digest): JULIUS CAESAR, FOREVER FEMALE, SOUTH SEA WOMAN, THE AFFAIRS OF DOBIE GILLIS, SEA DEVILS, TONIGHT AT 8:20, IRON MOUNTAIN TRAIL, LANDFALL, SAVAGE FRONTIER, PHANTOM FROM SPACE, CINDERELLA



Stereophonic Sound Methods Drive-In Showtime Operation Management Series: Booking

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In Two Sections, Section One

LOOK! IT'S BUMPER-TO-BUMPER along the highways with sunny weather, baseball and all kinds of outdoor competition! LOOK! IT'S BUMPER-TO-PREMIERE IYOUNG BESSIEWEAN SIMMONS

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THE LOVE STORY OF A PRINCESS!

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MORE ABOUT CINEMASCOPE ON

PAGES...18-19

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 191, No. 10

June 6, 1953

Showmanship Reunion

In this time of the year for school reunions there has taken place another kind of reunion. The winners of the Quigley Grand Awards for showmanship during the past twenty years have assembled in New York to pay homage to this year's winners and to commemorate the twentieth anniversary of this continuing stimulus to better merchandising of pictures at the point of sale sponsored by the Managers' Round Table of MOTION PICTURE HERALD.

The winners over the years have gone on to practice more and better showmanship. Each has been entrusted with more responsibility. All realize that showmanship—good showmanship—is ageless and never more important than today. That only a comparatively few, at any period, are leaders in that art and science is attested by the fact that both the winners this year, Mr. Ivan Ackery of Vancouver and Mr. J. P. Harrison of Denton, Texas, have reached the coveted goal in former years.

It was particularly appropriate that during the reunion in New York the Round Table winners from other parts of the country as well as those now working in the metropolitan area were guests of honor at a Showmanship lunch given by the Associated Motion Picture Advertisers. The new AMPA president, Mr. Lige Brien, is himself a former winner of the Grand Award for Showmanship. The guest speaker was the man on whose shoulders falls ultimate responsibility for showmanship in the largest chain of theatres in the country, Mr. Leonard Goldenson, president of American Broadcasting-Paramount Theatres. Mr. Harrison manages for Paramount's Interstate circuit two theatres in Denton, Texas. Mr. Ackery manages the Orpheum, Vancouver, for Famous Players Canadian, a subsidiary of Paramount Pictures.

That showmanship knows no age or place is demonstrated by the fact that the top awards have been won by managers in their twenties and in their seventies; in great metropolitan centers and in tiny hamlets.

Renewed congratulations are extended to all the winners and to the many who have striven and are striving in the contest to increase the quality of their theatre operation.

Summer Product

THERE has been some unfounded anxiety in the industry that the transition to 3-D and wide screen processes would be accompanied by an acute product shortage this Summer. Recent announcements by the major distributors have tended to quiet such fears. The product line-up for release during the next several months should compare favorably with pictures playing in the hot weather periods of the past several years.

This year something additional will be present in the performance of the several 3-D pictures and standard attractions presented on wide screens with stereophonic sound. Yet, of necessity, the number of such attractions will be limited. As yet not too many 3-D films have been completed. Also the number of theatres equipped with wide screens and stereophonic sound, while increasing from week to week, is still small in relation to the exhibition plant of the United States and Canada.

The basic business in regular theatres and drive-ins will be done by pictures produced before the great studio interest in the new techniques. Fortunately, many of these attractions are in color. They have been made for many audience moods. With the Summer emphasis on light entertainment there are plenty of comedies and musicals on the way. Several distributors have stepped up their release schedules. Whether this is in recognition of the need for more product by their customers or a desire to release completed regular pictures as promptly as possible so as not to be caught with a heavy inventory (or a combination of both) at this time may only be surmised.

The favorable outlook for the Summer, of course, does not mitigate the one fact that ever since the beginning of World War II, a period of over a decade, there has been a shortage of product from the exhibitor's point of view. First there were cuts in releases imposed or made desirable by restrictions in raw stock and other war-time problems. Since then there has been a sharpening in the public's film taste so that hit attractions have done exceedingly well while average films have failed to do the busines anticipated. This condition has been no incentive to an increase in the number of productions. The contrary is true. Restrictions in budgets also have tended to curtail total feature output of Hollywood. While individual picture budgets have been trimmed, there is a point beyond which-in the prevailing Hollywood climate-cutting may not be done without prejudicing quality. This condition has also tended to curtail production activity.

However, no matter how obscure the long range outlook may be for an adequate number of features for houses that change bills several times a week, there should be available a goodly number of popular attractions this Summer when the business can and should enjoy a sharp upturn in box office.

q In this Coronation Week the HERALD extends to its readers in the United Kingdom, the Dominions, Territories and other countries associated with the British Crown felicitations on the occasion of the assumption of the full dignities of the high office by Queen Elizabeth II.

Martin Quigley, Ir.

Letters to the Herald

"House of Wax"

TO THE EDITOR

We caught "House of Wax" in Kansas City last week. It is definitely an improvement over "Bwana Devil" but of course requires the use of glasses. Through ignorance I thought I would get a chance to judge stereophonic sound but it was only the regular sound and only fair.

As has been stated many times, the use of polarized glasses reduces the apparent size of the screen a great deal. The amount of light through the glasses is so much reduced in dark shots as to give the manager of a film theatre the willies. It was more like television has been during the tornado season, when the image has a rather dirty appearance.

Being a small town guy, the most impressive thing to me was the can-can girls and the barker out front of the museum with the three bats and ping pong balls. He is good in any picture and the 3-D illusion was very good.

Warner Bros. did a particularly fine job on the wax figures and being a sucker for wax museums anyway I enjoyed the various characters in it. I would have liked this picture in two dimension as it was well acted and directed. Also no one stood in front of the camera, which was an improvement.

I will probably keep going to see the 3-D pictures as they come out but I could not help being somewhat impressed by a 12or 14-year-old boy sitting (lying down in the seat) next to me. I asked him if he liked the picture as well as the regular movies. He replied, "Naw, it's corny." He said he was lying down in the seat to keep the glasses on his nose. It's worth remembering .- SHIRLEY BOOTH, Booth Theatre, Rich Hill, Mo.

The Tax Fight

TO THE EDITOR

I know what a splendid job Pat McGee has been doing, and what a wonderful effort he has made for our entire industry with regard to the elimination of the theatre tax. I am sure that the time so unselfishly devoted to this crusade could not have been purchased at any price, and the whole industry ought to extend its appreciation, just as in my small way, I am trying to do in this letter

I have been very encouraged by Mr. Mc-Gee's efforts, and by those of his partner, Col. H. A. Cole. Even the discouraging news that the Administration is against

excise cuts until the budget is balanced, has not dampened my enthusiasm for the fight or the rewards to be gained.

However, I wish to make a suggestion. If all the grand efforts are rejected by our lawmakers in Congress, I believe our industry ought to show its protest in a very pronounced manner.

We are beset on all sides by problems, and the people with whom we deal do not hesitate to take their part when anyone steps on their toes. If labor feels it is justified it goes on strike, and if all the other elements with which we have to deal do not like our way of doing business they simply withdraw

I feel that if everything that has been worked for is for naught and as this excise tax is such an unjust burden on our industry, and in fact on many small exhibitors a greater burden than a 99 per cent income tax would be, because that 99 per cent tax would still leave them at least one per cent for themselves, that throughout the entire United States, wherever it is possible, the theatres should be closed, and we should demonstrate with dark marquees to the business men and politicians of the United States what a dreadful calamity has been visited upon us. Even if this closing were only for a few days, and I believe that in many places where there is nothing to lose, the theatre should be kept closed until relief is given us, this would demonstrate, I believe, in such a dramatic way that it would help us greatly to achieve results for which we have all been working.-RALPH D. GOLDBERG, Goldberg Enterprises. Omaha, Neb.

"Fame" Thrill

TO THE EDITOR

It was a real thrill to receive the beautiful copy of Fame! I want to assure you that I am making good use of its valuable information and splendid photographs at my district meetings in the state.-MRS. WIL-KUEBLER, Missouri State Chairman, Missouri Federation of Women's Clubs, Kansas City, Mo.

Likes Buyers Rating

TO THE EDITOR:

We have always derived considerable IN PRODUCT DIGEST SECTION benefit from the Film Buvers Rating Table in Motion Picture Herald. The writer has been sending in his reports quite regularly -RAY E. SMITH, Jamestown Amusement Company, Inc.

MOTION PICTURE HERALD

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OLLYWOOD is fast becom-ing a "ghost town," one of its labor chiefs complained Tuesday. The reason: production abroad. Fifty per cent of Hollywood's craft workers are unemployed, Roy M. Brewer, IATSE representative, told the AFL Hollywood Film Council, which he heads. He added that 95 features by next January will be planned for production abroad. However, at the same meeting, representatives of the Screen Actors Guild and the producers didn't agree. They both said so far as they knew, eight majors planned only 11 features abroad this year; and John Dales, Jr., Guild executive secretary, said only 11 of 8,000 members are using the tax law clauses which enables avoidance if abroad 17 of 18 months.

- ▶ General admission tax collections in April, reflecting March business, were up sharply from March collections and were the highest so far this year, the Bureau of Internal Revenue reports. The collections were, however, slightly below that for the corresponding month last year. Collections in April amounted to \$25,160,355, compared with \$21,031,714 in March and \$25,787,461 in April, 1952.
- ▶ Horrible weather—fine grosses: the story of the Memorial Day weekend in New York City, Leading the Broadway box office parade were 20th-Fox's "Titanic," which set a Saturday record at the Roxy; Columbia's 3-D "Fort Ti" at the Criterion; MGM's "Young Bess" at Radio City Music Hall, and Universal's "Thunder Bay" at Loew's State. "Young Bess" also broke Memorial Day records in its Music Hall stand.
- ▶ Because of the increasing popularity of its TV lounge, the San Francisco Telenews theatre has announced that it is installing a new set with a 10-foot screen to replace its present 24-inch model. The theatre also discloses that, indeed, the lounge is so popular that some patrons never go into the theatre auditorium at all—a trend that bears watching, it would seem, to see it doesn't get out of hand.

ON THE HORIZON

- Prospects looked bright at midweek for the successful conclusion of negotiations between Cinerama, Inc., and Stanley Warner Theatres, whereby the latter will obtain exclusive rights for exhibition and distribution of Cinerama equipment and production of pictures for Cinerama, in return for financing. Provisions reportedly call for installation of Cinerama equipment in from 15 to 20 Stanley Warner houses, as well as production of a feature under Stanley Warner auspices. Justice Department approval will necessarily be sought on aspects dealing with production by exhibition interests, it was indicated by a source close to the talks.
- ▶ Special midnight benefit shows in theatres throughout Texas—sponsored by the Texas COMPO—are expected to bring approximately \$30,000 worth of relief to the tornado victims of Waco and San Angelo. To date, more than \$22,000 has been raised by the theatres of Dallas alone.
- ▶ John Parsons, division manager of Telenews Theatres in San Francisco, is experimenting in the creation of his own "stereophonic sound," called Telesound. It involves placing a speaker and amplifier units in various locations in the auditorium and

then re-recording the standard release sound track onto a magnetic tape which can be regulated to give the stereophonic impression. The innovation reportedly was used with success in the showing of Nevada atom bomb films.

- ▶ The Federal Communications Commission is expected to approve some time late this month the motion picture industry's compromise theatre television proposal. The FCC staff, it was learned, has recommended that the Commission grant the industry's request for authority to have special theatre television common carriers use the frequencies now assigned to other common carriers. The matter is scheduled to go before the full Commission during the week of June 22, with a decision likely late that week or early the next.
- ▶ It seems to be getting too late in the session for Congress to take any action this year on bills to give Federal courts discretion to award less than treble damages in anti-trust suits and to set up a uniform federal statute of limitations on these suits.
- ▶ Don't look for any report in the next few weeks from the Senate Small Business sub-committee which has been studying industry trade practices. The sub-committee will be some time getting a promised report from the Justice Department, even more time in analyzing its record and deciding what to recommend.

In BETTER THEATRES

Just how wide-screen will affect recommended practices for auditorium seating plans is yet to be determined by study of sightlines when wide-screen usage has become definite; in any case, both wide-screen and 3-D make even the higher standards of "second-row vision" less tolerable than they are with conventional pictures. This is pointed out in presenting current models of auditorium seating in "New Chairs for the 'New Picture'."

While methods of applying stereophonic sound are also undetermined, fundamental devices can be judged sufficiently to afford some idea of equipment requirements, and these are outlined by Gio Gagliardi in "What Stereophonic Sound Means in New Equipment."

In his series, "Getting Into the Drive-In Business," Wilfred P. Smith follows

In his series, "Getting Into the Drive-In Business," Wilfred P. Smith follows through an evening's operation to deal with important procedures of drive-in management.

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ris week in pictures





FANFARE, for MGM's Coronation exploitation special, "Young Bess." The scene at the left is at the Egyptian, Hollywood. Above, adding their good wishes to many sent to Queen Elizabeth II—director George Sidney: his wife, MGM dramatic coach Lillian Burns; and fashion designer Helen Rose.



PLANNERS of the TOA 1953 convention and trade show in Chicago November 1-5: president Alfred Starr; honorary chairman John Balaban; co-chairman George Kerasotes; and chairman Dave Wallerstein.

DOUGLAS LEIGH, right, explains to newsmen, in New York, his two new wide screen developments: a wide angle lens — "Superama"; and a wider angle distortioncorrection system—"Glamorama" See page 20.

CHANGE, right. Sol C. Siegel, retiring president of the Screen Producers Guild, left, hands his gavel and authority to newly elected Carey Wilson, at the annual elections last week in Hollywood. Mr. Wilson, an MGM producer, was SPG executive secretary, and editor of the Guild Journal.





FATHERS. Jack L. Warner, executive producer for Warner Brothers, greets ex-Vice-President Alben W. Barkley and UN delegate Henry Cabot Lodge, Jr., seated, at the National Fathers' Day Committee dinner in New York, where Mr. Warner received awards for "Give Me Liberty" as the "Film Short of the Year", and for star Danny Thomas as the "Father of the Year".





THE SCENE, left, at Djarkarta, Indonesia, as Manny Reiner, Samuel Goldwyn's foreign sales manager, talked with President Soekarno, who sponsored "Hans Christian Andersen", proceeds going to the city's poor children.

ON THE SET of RKO Radio's "Second Chance". Below, director Rudy Mate, producer Edmund Grainger, Mrs. Gus Lampe, star Linda Darnell; Gus Lampe, Schine circuit general manager, and producer Samuel Wiesenthal.



HELPING REBUILD a burnt orphanage, St. Joseph's, Englewood, N. J. At the fund raising show in the Skouras Teaneck Theatre: Murray Spector, manager: Grace Kelly, star; Plato Skouras, theatre executive; and two of the orphans.





MAGIC, by Tony Curtis, and Janet Leigh, right, stars of Paramount's "Houdini". The competent performance was at a press cocktail party in New

MEMBERSHIP, left, in Paramount's 100% Club to exploiteer Mike Weiss, from A. W. Schwalberg, Paramount Film Distributing Corp., president, right. Watching are vice-presidents E. K. O'Shea and Jerry Pickman.



Industry Honors Quigley Awards at Twentieth Anniversary Luncheon

HE most sought after awards in the industry" — the Quigley Grand Awards for Showmanship—were presented to the 1952 winners at an Associated Motion Picture Advertisers luncheon Wednesday in New York at which 11 former winners were the guests of honor. The luncheon, attended by top advertising and publicity executives from the New York home offices, marked the 20th anniversary of the Awards, presented each year to the winners of the Managers' Round Table showmanship competition.

Paying tribute to Martin Quigley for instituting and continuing the Awards, Leonard Goldenson, president of American Broadcasting-Paramount Theatres, pointed out to the AMPA members and the Awardwinning guests that "with the motion picture industry at the edge of the greatest period in its history, you men from the advertising field must guide our efforts so that the industry can derive the greatest possible benefits."

Preceding the introduction of Mr. Goldenson as the principal speaker, Lige Brien, assuming office as the new president of AMPA, presented the 1952 Grand Award plaque to Ivan Ackery, manager of the Orpheum theatre, Famous Players Canadian unit in Vancouver, B. C. J. P. Harrison, of the Interstate Campus theatre in Denton, Texas, co-winner last year, was unable to attend and his plaque was accepted for him by Mr. Goldenson.

Mr. Brien then spoke of the 20-year history of the Quigley Awards and their prestige as the "most sought after awards of the industry," stressing the fact that they afford a recognition of showmanship achievement and an encouragement to the men in the field to put forth their best efforts.

"Everyone talks showmanship but these are the men who go out and do something about it," he said, introducing the former winners who were guests of honor on the dais. In addition to Mr. Ackery and Mr. Brien himself who won the Grand Award twice, in 1939 and again in 1944, both times as a Warner theatre manager in Pennsylvania, these were:

LOUIS GROSSMAN, 1951, now manager of the Madison theatre. Brooklyn,

CHARLES E. DOCTOR, 1950, Famous Players Canadian Capitol theatre, Vancouver, B. C.

ALICE GORHAM, 1948, director of advertising and publicity for United Detroit Theatres.

CHARLES R. HACKER, 1947, now



GRAND AWARDS, as they were given Wednesday in New York at the Associated Motion Picture Advertisers. Above, Lige Brien, President of the organization, presents the plaque for J. P. Harrison, of the Interstate circuit, to Leonard Goldenson, president of American Broadcasting-Paramount Theatres. Watching are Martin Quigley, left; Harry K. McWilliams, former AMPA President; Max E. Youngstein, United Artists vice-president, who introduced Mr. Goldenson, luncheon guest speaker, and Ivan Ackery, of Vancouver, the Famous Players Canadian manager who won the other Grand Award. At the right, Mr. Ackery receives his plaque from Mr. Brien.

manager of operations for Radio City Music Hall, N. Y., but a manager for Standard Theatres, Milwaukee when he

PIERCE E. McCOY, 1945, manager of the Miller theatre, Augusta, Ga.

EVERETT C. CALLOW, 1940, director of publicity for Stanley Warner Management Corp. in Philadelphia, but manager of the Warner theatre, Philadelphia, when he was

RAY BELL, 1939, now Washington contact for Columbia Pictures, former Loew's Theatres Publicity, Washington.

HARRY GOLDBERG, 1935, advertising and publicity director for Stanley Warner Management Corp., New York.

MORRIS ROSENTHAL. 1934, now of Loew's Poli Theatre, New Haven, formerly of the Majestic theatre, Bridgeport, Conn.

Mr. Ackery, this year's winner, also was a winner in 1946.

Mr. Harrison, wiring regrets that he could not attend to receive his award in person, said, "Please express my appreciation for the help and inspiration that



has been given the industry as a whole by the Quigley Awards."

Mr. Goldenson, speaking of the enormous interest stirred up by the new technological developments in exhibition and production, said, "The atmosphere so prevalent in the last few years has definitely changed. The motion picture industry once again is really news."

The next two or three years will bring great prosperity, he predicted, but the industry will need planned showmanship to hold the audiences that will be attracted initially by the novelty of the new devices. This task, he pointed out, will fall to those experts in showmanship who have proved their ability in the past.

EXHIBITOR TO GET FULL FLOW OF GOOD PRODUCT

Production Facts Belie the Belief Theatres Will Not Have Adequate Supply

by MANDEL HERBSTMAN

Anxieties to the contrary, the production facts show that the companies have rounded out product schedules for the summer season, and the months to follow, that assure the exhibitor his requirements will be abundantly met. In many instances special releases are set for June, July and August not only to guarantee the showman a continuing flow of product but also that there will be no letdown in quality during the summer months.

Program Covers Range Of Types and Processes

The forthcoming program is highly diversified, technically as well as in story type. The range of pictures covers musicals, coincides and dramas, with a heavy accent on color. They will be in 3-D, widescreen, standard screen, with stereophonic sound and standard sound.

To assure maximum boxoffice returns, full scale advertising, publicity and exploitation campaigns are promised for the pictures.

This week MGM announced it would have a total of 15 pictures for release in the three-month period ending in August. Of that number, eight will be in color.

Among some of the pictures will be "A Slight Case of Larceny," with Mickey Rooney; "Scandal at Scourie," Greer Garson, Walter Pidgeon; "The Story of Three Loves," Kirk Douglas, Leslie Caron, Farley Granger, James Mason; "Arena." in 3-D and color with Gig Young; "Dangerous When Wet." in color by Technicolor, with Esther Williams, Fernando Lamas; "The Band Wagon," Fred Astaire, Cyd Charisse, Nauette Fabray.

Paramount to Have 8 Releases in 3 Months

This week also Paramount announced eight pictures for the three summer months with five to be in color by Technicolor, Leading off in June is "Sangaree," in color and 3-D, with Fernando Lamas and Arlene Dahl. Following will be "Jamaica Run," color, Ray Milland, Arlene Dahl; "The Vanquished," color, John Payne, Coleen Gray; Hal Wallis' "Scared Stiff," stereophonic sound, Dean Martin and Jerry Lewis, July will bring George Pal's "Houdini," color, Tony Curtis, Janet Leigh; and Billy Wilder's "Stalag 17," William Holden, August releases are "Forever Female," Ginger Rogers, William Holden; and Nat Holt's "Arrowhead," in color, Charlton Heston.

Next Monday and Tuesday Universal

FOX TO SPLASH PROMOTION ON EIGHT SUMMER FILMS

A dynamic exploitation campaign, described as one of 20th Century-Fox's most ambitious, has been announced by Charles Einfeld, vice-president, for the company's eight top productions to be released between now and August. A highlight of the point-of-sale merchandising drive will be unprecedented use of TV, backed by newspaper advertising. In every case, emphasis will be on local-level penetration with individual theatres garnering exceptional aid through saturation advertising.

The huge over-all campaign is a reflection of the company's optimism in a powerful lineup being presented in the summer months to insure maximum attendance at theatres during the hot weather doldrums.

The June openings are "Man On a Tightrope," filmed in Europe under the direction of Elia Kazan, and "Pickup on South Street." The former received a gala New York sendoff Thursday evening at the Mayfair in New York. The latter bows in at the New York Roxy following the run of "Titanic." Both are being pre-sold through strong newspaper and TV promotional campairns.

A hard-hitting advertising and exploitation campaign is blanketing the midwest area, where "Powder River" is slated to open in more than 600 situations. Three July releases, "White Witch Doctor," "The Glory Brigade" and "The Kid from Left Field," are set for strong merchandising drives.

In August, exhaustive campaigns will be put into gear for "Dangerous Crossing" and "Mister Scoutmaster."

will hold a two-day sales meeting in New York to map plans for its summer product. Plans to be set include those on "Francis Covers the Big Town," Donald O'Connor; "All I Desire," Barbara Stanwyck; "The Great Sioux Uprising." Jeff Chandler; "Thunder Bay," James Stewart; "The Man from the Alamo," Glenn Ford; "Abbott and Costello Meet Dr. Jekyll and Mr. Hyde," and "The Cruel Sea."

Other Companies Have Outlined Programs

Last week Allied Artists announced a program of 35 pictures for the 1953-54 season. The program will be highlighted this month with the launching of "The Maze" nationally on the 23rd. The film is the company's first in 3-D.

Several other companies in the past month have made production announcements. Last week Columbia detailed a four-point program embracing 34 features and two 3-D short subjects for release in the coming nine month period. The program embodies Columbia's plans for future use of 3-D, wide-screen and stereophonic sound.

During a sales meeting in New York three weeks ago RKO Pictures president James R. Grainger said the company would have 10 pictures released between May and September with intensive merchandising campaigns planned. Among them will be such as "The Sea Around Us"; the Technicolor production of Walt Disney's "The Sword and the Rose"; "French Line," a musical in color by Technicolor; and "She

Had to Say Yes," with Robert Mitchum.

Early last month an all-media production of 44 pictures covering 18 months was announced by Warner Brothers. The program will take advantage of all "revolutionary developments," it was stated.

It is to be noted that there has been a gradual cutback in the Hollywood picture output in the last few years. Current indications are that the total number of pictures that will be made during 1953 will be between 390 and 410, against 450 in 1952.

Although United Artists has not fully announced its release schedule for the coming year, it is known that the company will have the largest number of pictures in the history of the present management. Among them will be "Return to Paradise," Gary Cooper; "Melba," Patrice Munsel; John Huston's "Beat the Devil," Humphrey Bogart; Anatole Litvak's "Girl on the Via Flaminia," "The Joe Louis Story," "The Moon Is Blue," "I, the Jury."

U-I Has Four Pictures Going Into Production

Four major films will begin work at Universal-International. Three are in color by Technicolor, and one in 3-D. They are "Border River," starring Joel McCrea, Yvonne De Carlo and Pedro Armendariz; "The Glenn Miller Story," starring James Stewart and June Allyson; "The Son of Cochise," the cast of which will be announced shortly, and "The Glass Web," in 3-D, starring Edward G. Robinson.

Very Important M·G·M Trade Show

"LILI"

TECHNICOLOR!

JUNE 11th

(except N.Y. June 8th)



THIS LITTLE GIRL IS THE NEW CHAMP!

4th month on Broadway, "Lili" is the longest run hit in New York—and no end in sight! A hit in Philly, Boston, Frisco, Portland, Ore., Kansas City, Los Angeles, and soon to repeat its success in new openings. See for yourself the Technicolor enchantment that makes it sure-fire everywhere.

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1307 S. Wabash Ave.	6
16 East Sixth Street	6
2219 Payne Avenue	6
1803 Wood Street	6
2100 Stout Street	6
1300 High Street	6
2310 Cass Avenue	6
236 No. Illinois St.	6
128 East Forsyth Street	6
1720 Wyandotte St.	6
1851 S. Westmoreland	6

2 P.M.	I MEMPHIS
2 P.M.	MILWAUKEE
2 P.M.	MINNEAPOLIS
2 P.M.	NEW HAVEN
1:30 P.M.	NEW ORLEANS
1:30 P.M.	"NEW YORK
8 P.M.	OKLAHOMA CIT
1 P.M.	OMAHA
10:30 A.M.	PHILADELPHIA
2 P.M.	PITTSBURGH
1 P.M.	PORTLAND
1:30 P.M.	ST. LOUIS
1 P.M.	SALT LAKE CIT
2 P.M.	SAN FRANCISCO
1:30 P.M.	SEATTLE

	20th-Fox Screen Room
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	B. F. Shearer Screen Rm.
	S'Renco Art Theatre
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	20th-Fox Screen Room
	Jewel Box Preview Thea.
	RKO Screen Room
	TITTO OCTOBIL HOUSE

6/11	12 Noon
6/11	1:30 P.M.
6/11	2 P.M.
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*Except New York which is June 8th

M-G-M presents In Color By Technicolor • "LILI" starring Leslie Caron • Mel Ferrer • Jean Pierre Aumont • with Zsa Zsa Gabor • Kurt Kasznar • Screen Play by Helen Deutsch • Based on a Story by Paul Gallico • Directed by Charles Walters • Produced by Edwin H. Knopf

Very Important M.J. Trade Show

RIDE, VAQUERO!

TECHNICOLOR! ANSCO COLOR!

JUNE 18th

The Beauty and the Outlaw in a flaming drama of dangerous love!



ROBERT TAYLOR · AVA GARDNER VARD KEEL in "RIDE, VAQU

This is marquee magic that delivers a terrific actiondrama with gorgeous Ava (made for Technicolor) as the wife who loves a desperado. Spectacular scenes including The Looting of Brownsville, Texas, make it a MUST for showmen who know what's BIG!

CHICAGO
CINCINNATI
CLEVELAND
DALLAS
DENVER
DES MOINES
DETROIT
INDIANAPOLIS
JACKSONVILLE

20th-Fox Screen Room
20th-Fox Screen Room
M-G-M Screen Room
20th-Fox Screen Room
20th-Fox Screen Room
RKO Palace Bidg. Sc. Rm.
20th-Fox Screen Room
Inited Artists' Screen Rm.
2010 Stout Street
2310 Stout Street

MEMPHIS
MILWAUKEE
MINNEAPOLIS
NEW HAVEN
NEW ORLEANS
NEW YORK
OKLAHOMA CITY
OMAHA
PHILADELPHIA
PITTSBURGH
PORTLAND
SALT LAKE CITY
SAN FRANCISCO
SEATTLE

151 Vance Avenue 212 W. Wisconsin Ave. 1015 Currie Avenue 40 Whiting Street 200 S. Liberty St. 630 Ninth Avenue 10 North Lee Street 1502 Davenport St. 1233 Summer Street 1623 Bilvd. of Allies 1947 N. W. Kearney St. 3143 Olive Street 216 E. First St., So. 245 Hyde Street 2318 Second Avenue 932 N. Jersey Ave., N.W.

M-G-M presents Robert Taylor • Ava Gardner • Howard Keel in "RIDE, VAQUERO!" Print by Technicolor • Photographed in Ansco Color • with Anthony Quinn • Kurt Kasznar Screen Play by Frank Fenton • Directed by John Farrow • Produced by Stephen Ames

Terry Ramsaye Says

MOVING TOWARD AN ELUCIDATION

HE inevitable and unending pressures for standardization among the systems of the so-called dimensional revolution have brought to flower two interesting manifestations: 1) Warner Brothers on May 18 announced, according to Motion Picture Daily, "a new all media camera, which promises to revolutionize motion picture photography"; 2) RKO Theatres on May 27 announced an experimental policy and equipment, at the Eighty-sixth Street theatre in New York, for "demonstration of all the latest developments in projection and sound."

It would be an assignment for Ben Turpin to keep an eye on them both.

Meanwhile, and more seriously, these procedures with studio camera and theatre projectors may well contribute some constructive comparisons and perhaps even make obvious some of the absurdities and contradictions which so litter the contemporary technological-trade scene.

The Warner announcement is emphatic, coming from Jack L. Warner in person. "Our new camera wraps up in one compact package the most important technical advantages in production. Everything we have learned through the years about producing two and three dimension films, plus many years of wide-screen research have gone into the design. . . ." The camera claims capacity for color as well as blackand-white.

And now by announcement from William W. Howard of RKO the Eighty-sixth Street theatre has been "equipped with an allpurpose Miracle Mirror screen, 22 by 50 feet, upon which all methods of projection can be used. A directional stereophonic sound system has also been installed, . .

Exhibition generally will be watching for what gives, if any, from this important address at the problems of the confusion. If it leads to comparative performances perchance a lot of baloney and the dust of propaganda can be shaken out. The publicity to emanate from the experiences will undoubtedly bear some watching. There can be large service in these days of mad confusion.

With a smile one can enjoy the possibly undesigned humor of the copy from Johnny Cassidy of the RKO Theatres organization which says that "patrons of this popular

neighborhood house will from now on enjoy their movies at the peak of present day perfection—and in some instances, as they will be shown in the future." are ours. I know just how he feels. So

Forecasting nothing.

OPTIMISM IN ASIA-From Nate Golden, film division, Department of Commerce. we learn that in that far capital in politically beleaquered China a new picture. theatre costing two million Hong Kong Dollars, about \$335,000 in our money, is being erected. Its name is "The Hoover," which sets one wondering. According to the consular report the exhibitors over there are getting concerned about 3-D. What with the state of war and diplomacy affecting those parts, one is to be impressed by nonchalant and daring enter-

ITALY SEEMS to be taking the flowering position of Rome on the cinema scene with an official seriousness. Advices from that side now indicate that the Italian Government is sponsoring a volume calculated to be "the official 'Who Is Who' " of the motion picture industry. It is in the hands of the Centro Sperimentale di Cinematographia.

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There is the indication of a certain attitude of presumption in inquiry received here asking large cooperations: "Owing to the fact that your country has contributed a great deal to the advancement of cinematographic techniques.

Indeed so. The Italians may be advised about now that it was indeed the United States which contributed not only the advancement but also the invention and founding of the whole motion picture institution. And that is flat, emphatic, documented. Also it is the U.S. which has given Italy its contemporary stimulus.

me un me

OBSERVATION-R. B. Wilby, so long and so successfully in operations serving the amusement seeking public, is currently viewing with an impartial interest the dimensional adventures of Hollywood, and the while is playing some of the new product. He has hopes some contributions to the art may yet develop. Meanwhile says he: "Every so-called legitimate play is in 3-D and the legitimate's position is not exactly an enviable one as of now.

Convention Of Southern Groups Held

ATLANTA: The joint annual convention of the Motion Picture Theatre Owners and operators of Georgia and the Alabama Theatres Association opened Monday with a screening at Loew's Grand of 20th Century-Fox's CinemaScope process.

The opening address at the convention was given by Marvin Griffin, Lieutenant Governor of Georgia, who spoke on the excellent service that theatre owners give to

Speakers for the afternoon session were Alfred Starr, president of Theatre Owners of America, whose talk was on theatre taxes, and Herman Levy, TOA general

Mr. Levy declared that "an erroneous impression has arisen in the industry concerning the recent refusal of the U.S. Supreme Court to grant the right of appeal in the Jackson Park and Milwaukee Towne cases. This refusal does not mean that the Supreme Court gave its judicial blessing to the use of auction bidding. It is important that the contrary impression be dissipated before it misleads and confuses exhibitors further, and before it is adopted by distribution as an additional attempted justification for the present widespread and unnecessary use of competitive bidding where it is unwanted, had not been requested, and is being used by distribution solely for the purpose of obtaining increased film rental."

Mr. Levy stressed that "the denial of review by the Supreme Court does not mean that it approves and affirms the decision of the lower court."

Mr. Starr warned that it is dangerous for production and distribution to advance the philosophy that 3-D can be the salvation of

At the election of officers J. H. Thompson was named president, E. D. Martin treasurer, John Thompson secretary, O. C. Lam executive vice-president, and Nat Williams and Ray Edmonson, vice-presidents.

Other speakers included Mike Simons, of MGM; Dick Kennedy, Alabama theatre owner; T. Hiram Stanley, vice-president of the Nehi Corp., and Jack Braunagel, general manager of Commonwealth Theatres, Kan-

Tuesday's sessions, closed to the public, covered 3-D and wide-screen exhibition.

Skouras Circuit to Aid Fresh Air Fund Drive

Skouras Theatres, New York, will launch a drive to assist in raising funds for the Fresh Air Fund, it has been announced by Spyros S. Skouras, president. From June 10-16, the Skouras theatres will show the film short "I'm Nine Feet Tall," produced by 20th Century-Fox, which explains the work of the program.

INDUSTRY DOES PART IN RECORDING CORONATION

Theatre TV, Newsreel and Features Make a Full Record of Ceremonies

by PETER BURNUP

LONDON: The motion picture industry fitly—though, as some thought, in odd fashion—took its part in the closing Coronation Day activities Tuesday.

The nation's theatres generally had remained dark until 4:30 in the afternoon. Then, at 9 P.M., each of the approximately 4,000 houses suspended its programme to enable the Queen's radio speech to be relayed to the audience. The BBC's TV service ironically had allowed a chosen few theatres to remain open through the day.

Packed Theatres Watched Ceremonies on TV

Paramount's Plaza had a packed house of paying customers watching the ceremonies on its Kinescope screen. Seven houses of Jack Davis's group of newsreel theatres had installed TV screens seven by five feet and brought in audiences at an all-in rate and even provided meal service.

In accordance with previously announced plans, J. Arthur Rank's Leicester Square Odeon, Doncaster Gaumont, Leeds Odeon and Manchester Gaumont and ABC's Commodore in the London suburb of Hammersmith had invited audiences to large-screen TV shows throughout the day.

Many theatres Tuesday night screened the telefilm of the Coronation which the BBC put out on its own programme. Newsreel men also showed their abilities and capabilities. By six o'clock Tuesday night theatres as far north as Glasgow and Edinburgh were screening 200-foot "flashes" of the morning's proceedi..gs, up to and including the actual crowning. A complete reel, running to 2,000 feet, showing all the proceedings, was to be ready Wednesday.

Color Process Facilities Of Nation in Action

Meanwhile Tuesday night, in the midst of the populace's jubilation, the whole color processing resources of the country mobilized to serve the two feature-length Coronation films: ABC's WarnerColor "Elizabeth Is Queen" and the Rank organization's "A Queen Is Crowned" in color by Technicolor.

Rank's people had 18 Technicolor cameras in operation; the total complement available in Europe. Two hundred people worked on the production and for weeks following the event, Technicolor's laboratories will be turning out nearly 800 prints, claimed to be the largest number of prints of any film at a given time.

The picture is being dubbed into French, Italian, German, Dutch, Portuguese, Span-

RANK CORONATION FILM SPED TO U. S. BY JET

An air-lift operation helped speed hundreds of Technicolor prints of J. Arthur Rank's full-length feature,
"A Queen Is Crowned"—the story of the Coronation of Queen Elizabeth II -from London to the United States, Tuesday, within hours after the ceremonies. The 86-minute feature, scheduled to open in the U.S. in Boston, New York and Baltimore this weekend, is distributed by Universal-International. The film is narrated by Sir Laurence Olivier and the musical score is played by the London Symphony Orchestra. Motorcycles and jet aircraft were used in this speedy distribution process.

ish and Japanese. Other versions will be subtitled. Technicolor estimated the capacity of its plant and was able to give approximations of the number of prints to be produced hourly from the time the first master was ready.

The Rank organization worked out a detailed schedule for sending the prints by plane from the London airport near the laboratories just as soon as the prints were ready. The print order for the United States was 150.

Both Features to Have Showings on Friday

Both the Rank and the ABC features were set to have their first public screenings Friday; the former at the Leicester Square Odeon and the latter at MGM's Empire, both running as top features in their immediate general release,

Nothing like the BBC's worldwide broadcast coverage of the Coronation had ever been attempted before, or, perhaps, with such success. Forty-three languages were used and many commentaries were recorded for historical purposes and for retransmission later.

Places were provided for 104 broadcasters inside Westminster Abbey and at vantage points along the processional route; television cameras were similarly placed and for the first time (apart from recent experimental tests) pictures from London were seen simultaneously across Europe—even Berlin, 100 miles east of the Iron Curtain.

Apart from the domestic sound network in this country which is a comparatively small commitment, the BBC radiated Coronation programs from its transmitters in the European Service and from Overseas Service stations to non-European countries. In addition there was a special program net-

work which was used by European broadcasting organizations for their own exclusive commentaries; and a similar exclusive network was provided for non-European broadcasting authorities, including the four major American networks and the Canadian Association of Broadcasters.

A worldwide gathering of film-men was brought together by the Rank Organization Coronation morning when many distinguished visitors like Al Daff, Milton R. Rackmil, the Canadian Odeon's Leonard W. Brockington and David Griesdorf were among the Group's guests. With Rank executives, technicians, artists and another fortunate few they assembled early at the four Rank theatres on the processional route, the Marble Arch Pavilion, Marble Arch Odeon, New Gallery and the Haymarket Gaumont.

John Davis was host at the Pavilion to the visitors who were not only able to watch the procession from stand-seats but to see the Abbey ceremony and other Coronation events from a large TV screen.

Wilcox's "Beggar's Opera" Shown to Visiting Royalty

Producer Herbert Wilcox scored a coup of sorts when the premiere of his new film, "The Beggar's Opera," Sunday night at the Rialto before an audience of visiting royalty became the climax of the pre-Coronation fervor. The premiere arrangements were handled by no less than the Lord High Chamberlain and it would be hard to find anyone in London that evening who was not aware of the special screening. The film, which stars Sir Laurence Olivier, went into the regular Rialto programme on Friday and is scheduled to have its New York premiere in the near future.

Use Paramount Color TV In Televising Coronation

The first color television broadcast in Great Britain Tuesday brought the Coronation ceremony to hospitalized children viewing the show on receivers using the Paramount Pictures-developed Lawrence Color Richard Hodgson, president of Chromatic Television Laboratories (an affiliate of Paramount), announced that the telecast was also viewed in other London hospitals and institutions as well as by newspaper reporters to aid them in describing the event. The kinescope process, which enables film to be developed 20 seconds after being photographed, was used by the National Broadcasting Company in bringing back films for U. S. telecasting. Mr. Hodgson also reported that the Paramount large screen theatre TV was being used to bring the events of the day to a capacity audience at the Plaza theatre,

CIRCUIT HEADS AND INDEP CINEM

Read the opinions of six of th



LEONARD GO

President. American Broadcasting-Paramount Theatres, Inc.

"I can say honestly that it far exceeds our best expectations. It holds the promise of higher grosses and profits. Our theatres are now proceeding with installations."



President-General Manager. American Theatres Corp.

"There is no doubt that CinemaScope opens a new technique for motion picture production. I have the greatest faith and confidence it will lead the way to a revitalization of boxoffice receipts."



President. Schine Circuit, Inc.

"We've ordered Cinema-Scope installations and are looking forward to great things with it. I've seen many changes in the industry, but 20th-Fox's CinemaScope is the most significant since the coming of sound!"

THE ENTIRE NATION IS TALKING ABOUT HE NEW YORK TIMES, EXHIBITORS ARE PREPARING TO LAUNCH VM-G-M AUGMENTING 5 CINEMASCOPE LIST PRODUCERS ARE MOVING AHEAD WITH Schary Says Production Calls for Two Additional Films Employing Fox Process Special to THE NEW YORK THEE.

HOLLYWOOD, Calif., May make the two additional pictures in Cinema-two additional pictures in Cinema-two additional feet studies to to scope, giving the studies of four big-scale productions rate of four big-scale productions to to the wide-screen photography process recently from which century fox with Dore Twentieth Century Fox with Dore Twentieth Century Fox with Dore making of The Robe.

making of The production, and Schary chief of production, and interest in Cinema Scope interest in Cinema Scope. By THOMAS M. PRYOR

ADAPTABLE FOR THEA

ENT THEATRE OWNERS ACCLAIMA ASCOPE

e nation's leading showmen:



SOL A. SCHWARTZ

President, RKO Theatres Corp.

"20th Century-Fox's CinemaScope is a sensational new technique and I am confident that it will bring a tremendous upsurge at the boxoffice. CinemaScope equipment has been ordered for RKO houses."



CHARLES SKOURAS

President, National Theatres, Inc.

"Our company has ordered Cinema Scope equipment for over 200 houses of National Theatres. This is evidence of how much Cinema Scope will mean to a revival of public interest in motion picture theatres."



JOSEPH R. VOGEL

Vice-President, Loew's, Inc.

"CinemaScope is an inspiring step forward and will prove a tremendous stimulus to our industry. Loew's will be among the first to equip its theatres for this great system."

INEWAS GOPE

TRES OF EVERY SIZE AND EVERY SHAPE!

WARNER PLANS Leigh Enters 21 FILMS IN 3-D

All to Be in WarnerColor, WarnerPhonic Sound: Based on 'Wax' Gross

Warner Brothers, the biggest champion of true stereo photography among the major producers, will follow up its current recordbreaking Natural Vision feature, "House of Wax" and the forthcoming "The Charge at Feather River," with a program of 21 major films in three-dimension, the biggest 3-D program yet announced by any one com-

The announcement was made late last week in New York by Jack L. Warner, executive producer, just before he returned to the company's Burbank studios. Each film, he said, will be shot in WarnerColor and will be recorded in WarnerPhonic sound.

Cites Public Acceptance

"House of Wax," said Mr. Warner, "has green-lighted our future producing Whatever skepticism existed about the 3-D process has been dispelled by overwhelming exhibitor and public acceptance of the film wherever played in its worldwide engagements.

"In this sense 'House of Wax' bears comparison with our early ventures into sound such as 'The Jazz Singer' and 'The Singing Fool.' Revolutionary as these pioneer pictures were. I hardly need point out the tremendous improvements in sound process over the past quarter-century.

The Warner executive promised that comparable improvements could be expected in the company's second 3-D venture, "The Charge at Feather River" and in the 21 additional pictures to follow, all of which will be filmed with the recently announced Warner all-media camera.

Supply and demand operate as truly in the production of 3-D motion pictures as in any other industrial output," said Mr. Warner, adding that the "House of Wax" success demanded a pattern of increased 3-D production which Warners will supply.

Sees More Orders

"It is most encouraging," he continued, "to note that exhibitors throughout the world are keeping step with our thinking and planning. As this production schedule is being set, orders for more and more 3-D installations are being received by manufacturers of three-dimensional projection equipment and WarnerPhonic sound repro-

"The Charge at Feather River," a western which Mr. Warner said will demonstrate "greater range and depth than all previous conceptions of stereo photography," is now set for release in July. Productions immediately scheduled to follow include:

LUCKY ME, a musical starring Doris Day,

RKO ANNOUNCES TWO 3-D PRODUCTIONS

RKO Radio's first two 3-D productions, "Second Chance" and "Arizona Outpost," will be shown to exhibitors throughout the country July 1 and July 13, respectively, Charles Boasberg, general sales manager, announced this week. Both films are in color and both are available with stereophonic sound, "Second Chance" was produced by Sam Wiesenthal under executive producer Edmund Grainger, directed by Rudy Mate and stars Robert Mitchum, Linda Darnell and Jack Palance. "Arizona Outpost" was produced by Mr. Grainger, directed by Alfred Werker, and stars Virginia Mayo. Dale Robertson, Stephen McNally and Arthur Hunnicutt.

directed by Jack Donohue, with music and lyrics by Sammy Fain and Paul Francis

Webster.
DIAL M FOR MURDER, the international stage success to star Ray Milland and be directed by Alfred Hitchcock

Altred Hitchcock.

The Phantom Apr, by Jack Webb and
Harold Mediord, based on Edgar Allen Poc's
"Murders in the Rue Morgue."

HONDO, starring John Wayne and Geraldine
Page, a Wayne-Fellows Production to be
directed by John Farrow.

directed by John Farrow.

The Moonlighter, starring Fred MacMurray and Barbara Stanwyck, produced by Joseph Bernhard, and directed by Roy Roland.

Them, a science-fiction drama.

The following are additional productions which are being readied for early shooting in 3-D, WarnerColor and WarnerPhonic sound:

A STAR IS BORN, starring Judy Garland, and Stale Latter Rollogies.

A STAR IS BORN, STARTING JUDY GATIAND, with Sid Luit producing, screenplay by Moss Hart, musical score by Ira Gershwin and Harold Arlen, directed by George Cukor.

HELEN OF TROY, based on the Homeric

legend.

Mr. Roberts, from the Joshua Logan-Leland Hayward New York stage hit.

The High and the Mighty, current Bookof-the-Month Club selection by Ernest Gann, to be produced for Warner Bros. by WayneFellows, with William Wellman directing.

Mississiph Woman, from Tennessee Williams' original screen play, to be directed by Elia Kazan.

The Last Train West, to star Alan Ladd.

Elia Kazan.

THE LAST TRAIN WEST, to star Alan Ladd.

MAN o' WAR, the story of the great American thoroughbred, to be produced by Sid Luft.

EAST OF EDEN, John Steinbeck's current best-

UNDER THE BIG TOP, to star Burt Lancaster,

THE KNIGHTS OF THE CRUSADES, story of Richard the Lion-Hearted.

REAR GUARD, from J. Warner Bellah's Saturday Evening Post story.

QUIETLY MY CAPTAIN WAITS, from the historical best-seller by Evelyn Eaton.

BLUERBARD AND HIS SEVEN WIVES, based on

the Parisian underworld figure of the turn of the century.

the century.

GOWN OF GLORY, famous best-seller by Elizabeth Sligh Turnbull.

MADEMOISELLE MODISTE, by Victor Herbert, starring Kathryn Grayson and Gordon MacRae.

Wide-Screen Sweepstakes Another horse has been entered in the

wide-screen film sweepstakes. In a press conference last Wednesday in New York, Douglas Leigh, designer of Times Square's electric spectacular advertising displays, announced the development of two new wideangle optical systems. Mr. Leigh said he plans to license his systems for production and exhibition as soon as he has completed arrangements with film producers and manu-

The first of his two systems, called "Glamorama," is said to be similar in nature to the projection delivered by Cinerama, According to Mr. Leigh, this system picks up 105 degrees of the distorted photographic field through a wide-angle device and projects it back to a reflector, through a single projector, without distortion and on to the screen. The resultant picture is in an aspect ratio of 2.25 to 1.

This system, which the inventor sees as being installed in line with a roadshow policy, is now undergoing additional tests. The entire apparatus for this device would be located in the orchestra pit instead of the booth in the rear of the theatre. The exhibitor would need to remove only eight seats and install a deep curved screen in order to use the device.

Mr. Leigh developed the other system with Ralph Hoge, a camera technician. Called "Superama," it is compared by its inventors to CinemaScope. This is a distortion-free device which takes a picture of 74-84 degrees of the photographic field and projects it in an aspect ratio ranging from 1.66 to 1 to 2.66 to 1 on either a curved or regular screen. This involves the use of a special wide-angle lens and a standard projector using a standard wide-angle lens to throw the picture on the screen.

Both RKO and Paramount have seen demonstrations of "Superama" with the latter having filmed scenes from its forthcoming musical "Red Garters" in the process. Mr. Hoge has been supervising these tests on the coast. Demonstrations of "Superama" will be held shortly in New

Skouras Goes Abroad to Set CinemaScope Demonstrations

Spyros Skouras, president of 20th Century-Fox, left New York by plane last week for London and the continent where he will complete plans for CinemaScope demonstrations there this month. While in London he was to confer with Murray Silverstone, president of 20th Century-Fox International Corporation, and Earl I. Sponable, company research director, as well as attend the Coronation. Before returning June 18, he plans to visit Paris, Frankfort, Zurich and

Anamorphic Lens Base of New System

HOLLYWOOD: Vistarama, a photographic process which employs the anamorphic lens on camera and projector and which yields a picture in an aspect ratio of 2.66 to 1, was demonstrated here this week by Carl Dudley, president of Vistarama Corporation.

The process, shown on a 65-foot wide screen borrowed from Columbia for the purpose, was said by Mr. Dudley to be completely compatible with 20th Century-Fox's CinemaScope and all other wide-screen systems using a single film strip. (The CinemaScope aspect ratio, formerly 2.66 to 1, is now set at 2.58 to 1 to accommodate extra sound tracks). The Vistarama system is also described as being equally applicable to the 16mm field, in which Mr. Dudley has large-scale interests.

According to the Vistarama executive, the system's particular advantage is that "release prints in any aspect ratio can be made from a single negative; therefore the producer can supply all theatres, with or without wide-screen and anamorphic lenses, without the expense of shooting two negatives."

The price or the precise terms under which the system would be provided have not been set, although Mr. Dudley made it clear he was not going into the equipment field himself. The lenses are being made by the Simpson Optical Manufacturing Company

Present plans call for production of three feature pictures and six short subjects for theatrical use, with shooting to begin as soon as the new Eastman tungsten color negative is available. The system was to be demonstrated to the 16mm convention in Chicago Thursday and next Wednesday at the RKO 86th Street theatre in New York.

Shea Circuit President Salutes New Product

At a recent regional meeting of the Shea circuit, held in Nashua, N. H., Gerald J. Shea, president, stated that new product currently in release was "the finest the motion picture companies have produced in many years." He also announced plans for a June Jubilee campaign in which managers will compete for promotions. The managers also discussed theatre operations, concessions, maintenance and general advertising at the meetings.

"Wax" Gets Wide Area Booking in Los Angeles

Warner Brothers' 3-D feature in Natural Vision and WarnerColor, "House of Wax," opened Wednesday in 20 theatres in the Los Angeles area following a six-week run at the Downtown and Hollywood Para-

Box Office Champions For May, 1953

The Box Office Champions are selected on the basis of the gross revenue at key city theatres throughout the country.

HOUSE OF WAX (Warner Bros.) (3-D)

Produced by Bryan Foy. Directed by Andre de Toth. Written by Crane Wilbur. WarnerColor. Cast: Vincent Price, Frank Lovejoy, Phyllis Kirk, Carolyn Jones, Paul Picerni.

MAN IN THE DARK (Columbia) (3-D)

Produced by Wallace MacDonald. Directed by Lew Landers. Written by George Bricker and Jack Leonard. Cast: Edmond O'Brien, Audrey Totter, Ted de Corsia, Horace McMahon.

MOULIN ROUGE (U.A.-Romulus)

Produced by Romulus Films, Ltd. Directed by John Huston. Written by Anthony Veiller and John Huston. Technicolor.

Cast: Jose Ferrer, Colette Marchand, Suzanne Flon, Zsa Zsa Gabor. (Champion for second month.)

SALOME

(Columbia)

Produced by Buddy Adler. Directed by William Dieterle. Written by Harry Kleiner. Technicolor. Cast: Rita Hayworth, Stewart Granger, Charles Laughton, Judith Anderson, Sir Cedric Hardwicke. (Champion for second month.)

TITANIC (20th-Fox)

Produced by Charles Brackett. Directed by Jean Negulesco. Written by Charles Brackett, Walter Reisch and Richard Breen. Cast: Clifton Webb, Barbara Stanwyck, Robert Wagner, Audrey Dalton, Thelma Ritter, Brian Aherne, Richard Basehart.

mount theatres. Including four drive-ins, the theatres are the Rialto (Downtown), Manchester, Warner's Huntington Park, Warner's Wiltern and Majestic, at Santa Monica; Nubel, Bellflower; California, Burbank; United Artists, Inglewood; United Artists, East Los Angeles; Capitol, Glendale; Reseda, Reseda; Encino, Encino; Picwood, Westwood; Meralta, Downey; Vermont drive-in, Gardena; Crown, Pasadena; Wardman, Whittier; Centinela drive-in, Inglewood; Floral drive-in, Los Angeles, and the South Gate drive-in.

Experiment at RKO 86th St.

RKO Theatres has designated the RKO 86th Street theatre in New York as the circuit's experimental theatre for demonstration of all latest developments in projection and sound. For this purpose it has been equipped with a 50 by 22 foot Miracle Mirror screen and a stereophonic sound system.

MGM Has Supply of 3-D Viewers

MGM announced this week that its branch offices are ready to supply Polaroid viewers needed for exhibition of 3-D films at a cost of 10 cents each in all quantities. Theatres booking MGM's first 3-D film, "Arena," are said to be ordering the viewers for immediate delivery.

German Prize Film Opening

"Keepers of the Night," an award winer at the Venice Film Festival, and an importation from Germany by the Casino Film Exchange, will open at the 55th Street Playhouse, New York Monday. New York Exchanges May Strike, Companies Told

Strike permission has been asked of the International Alliance of Theatrical Stage Employees, by Local H-63, Home Employees Union, New York, covering exchanges there. Negotiations with a distributors' committee have had no result. The union is asking a 37½-hour week and more money. Management has responded that the industry at this time cannot grant such demands. Its distributors' committee has been in the field negotiating other exchange pacts and was to return to New York next week to resume talks.

RKO Pictures Reelects All Present Directors

Stockholders of RKO Pictures Corporation, meeting Wednesday in Dover, Del,, reelected all present directors of the company. They are Noah Dietrich, James R. Grainger, Howard Hughes, A. Dec Simpson and J. Miller Walker. Approximately 75 per cent of the shares entitled to vote were represented.

New York's Cinerama Moves

"This Is Cinerama," the initial program in the Cinerama wide-screen process, had its 627th and final showing at the Broadway theatre in New York Thursday and the following evening began its new engagement at the Warner theatre, several blocks away on Broadway. During its eight month run at the Broadway, the program was seen by 823,504 people who paid \$1,749,000 in admissions.

Women...

Sailing an uncharted course towar

Women:

Hungering after love...
rewarded with terror

None

Sold for stolen
gold... bartered
for an
adventurer's
freedom!

HERBERT J. YATES

presents

APERILOUS

Starring VERA RALSTON · DAVID

With CHARLES WINNINGER - HOPE EMERSON - EILEEN CHRISTY - LEIF ERICKSON

SCREENPLAY BY RICHARD WORMSER - Based on Vingie Roe's Best Selling Novel "The Golden Tide"

d men they have never seen!

JOURNIE

BRIAN · SCOTT BRADY

And VEDA ANN BORG - IAN MAC DONALD - VIRGINIA GREY - DOROTHY FORD - BEN COOPER

- DIRECTED BY R. G. SPRINGSTEEN - A REPUBLIC PICTURE - Republic Pictures Corporation

SENATE UNIT'S Name Majors WORK NOT DONE In Suits for

Justice Department Plans the investigating group, and was replaced to Take Action on Small Business Group Study

by J. A. OTTEN

WASHINGTON: A Senate Small Business sub-committee has closed its hearings on industry trade problems, but the spotlight is still focused on the sub-committee's future

The Justice Department has promised to study the record of the hearings and supplemental statements filed with the sub-committee, and to "take whatever action is necessary." It promised to file a statement with the sub-committee when it has finished its study.

To Draft Senate Report

Sub-committee chairman Schoeppel (R., Kans.) said that once he gets this report, he would like the members and the staff to meet privately with representatives of the Justice Department and the Federal Trade Commission. Following that, the sub-committee will draft its report to the Senate,

Hearings closed unexpectedly last week when Justice Department officials-long awaited for key testimony-asked to be let off any personal appearance.

Earlier, Federal Trade Commission chairman Edward F. Howrey had testified that the commission tries to avoid duplicating work done by other Federal agencies, and that it felt the motion picture industry was pretty well the province of the Justice Department's Anti-Trust Division,

Austin C. Keough, Paramount vice-president and general counsel, the final witness, argued that no company could adhere on its own to the industry arbitration draft, since competing companies would not be doing so, He also maintained that it would be impractical to try and put into effect now the points on which agreement had been reached and to negotiate later on points which are still in dispute,

Myers Asks Pressure

There were these other late developments: In a supplemental statement filed with the sub-committee, Allied States Association's general counsel, Abram F. Myers, said that arbitration "does not and cannot reach the major problems" of the independent exhibitor-pre-releases, price fixing and excessive use of competitive bidding by distributors. He urged the sub-committee to bring pressure on the Justice Department to act against distributors on all three fronts, and declared it would be a "calamity" if the sub-committee did not act on these problems and instead "relegated the exhibitors to another Pannunjom conference on arbi-

Charles M. Noone resigned as counsel of

by Philip Jehle,

Sub-committee staff members were busy analyzing all the testimony received so far to spot gaps and conflicts on which further evidence might be needed.

In his testimony, Mr. Keough said he did not think the withdrawal of a picture between the end of its prerelease run and its first regular showing to be in violation of the consent decrees. "We don't think that is clearance," he declared, "and we don't think it is a violation."

Open Bids a Problem

Asked why, short of a complete arbitration plan, distributors couldn't agree to make bids public, Mr. Keough replied: "I wish all the companies would open these bids up, but they would have to do it in spite of the wishes of some of their exhibitor custom-

He said that Paramount continues to sell pictures to some AB-Paramount theatres, because they are the best outlets in their communities.

In his supplemental statement, Mr. Myers argued that Justice Department action was required to halt pre-releasing because under the Paramount consent decrees, exhibitors cannot go to the statutory court for relief and because losses arising from any pre-release would probably not be enough to equal the minimum amount necessary to bring a private anti-trust suit in the Federal court.

Terming price-fixing "the most flagrant of the violations involved in the pre-releasing practice," Mr. Myers said it made no difference whether the prices fixed were reasonable or unreasonable. He said the Department should use its powers under the decree to examine the books of the distributors' and should take prompt action in the courts to "stamp out" this practice.

Asks Restrictions

Competitive bidding, Mr. Myers said, can be justified only where an independent exhibitor seeks to obtain pictures on a run that has been monopolized by a circuit theatre, and urged that the Attorney General be requested to apply to the District Court for an order restricting bidding to these cases. He also urged the sub-committee to recommend that the distributors voluntarily put into effect the bidding reforms, set forth in their draft of the arbitration system. He said that while these reforms would apply only to a limited number of cases, they still would be "of much benefit."

Noting that Senators had raised the question of why should the distributors act in such a way as to destroy their own markets, Mr. Myers said this was admittedly hard to understand, but that possibly it was because divorcement in the industry has been "merely technical, not real."

\$101.569.803

The Skouras Theatre Corporation this week filed two anti-trust suits asking for triple damages totaling \$101,569,803. The defendants in both cases are the major companies, with the exception of 20th Century-Fox. and several theatre circuits.

The plaintiffs in the first suit are 44 theatres of the Skouras circuit and four of its subsidiary companies. The defendants besides the majors include the RKO and Warner circuits and AB-Paramount Theatres. It charges unreasonable clearances and runs and a conspiracy designed to favor the circuits named. It concerns especially the RKO and Warner theatres in Westchester County, New York City and New Jersey. Loew's theatres not named as defendants in this suit are involved as defendants in the second suit.

A permanent mandatory injunction against specific theatres and against the major distributors in the matter of clearance and runs is asked in addition to damages, which

when tripled total \$87,187,803.

The first suit involves as plaintiffs only the Riverside, Riviera and Nemo theatres belonging to subsidiaries of Skouras Theatre Corporation. It asks \$14,000,000 in triple damages and that the defendants be enjoined from an alleged conspiracy to deprive the plaintiffs of the right to negotiate for first run product. It charges that the distributors conspired to allocate product to RKO and Loew houses in first run splits to the detriment of the plaintiffs.

Majors Win Texas Suit

Theatre Enterprises, Inc., of Dallas, and major distributors won a victory in Federal Court, Dallas, last week, featured not only by collapse of a \$315,000 anti-trust suit but also reprimand to the plaintiff.

The latter, R. E. Rushing, of the Ward theatre, Monahans, Texas, was told by Federal Judge William Atwell: "Not only have you failed to present a word of proof that the conspiracy existed, you have failed to present even a syllable of proof.'

Mr. Rushing charged Theatre Enterprises, Inc., operating the Texan theatre in his town, had conspired with the other defendants to prevent him from playing first run pictures.

Plan CinemaScope "Prodigal"

MGM's third picture in the wide-screen CinemaScope process will be "The Prodigal," based on the Biblical story, Dore Schary, vice-president in charge of production, announced in New York this week.

COLUMBIA'S TECHNICOLOR

3-D WIDE SCREEN SMASHED ALL OPENING DAY RECORDS FOR ANY PICTURE EVER TO PLAY NEW YORK'S FIRST-RUN CRITERION THEATRE

Hollywood Scene

by WILLIAM R. WEAVER Hollywood Editor

HEN United Artists phoned London to get S. P. Eagle's okay for booking his "Melha" onto the New York Capitol's newly horizontalized screen (1.85-to-1) he said no. He had produced his picture, a melodic and romantic account of the great operatic star's early career, in studied Technicolor and in the standard 1.33-to-1 aspect ratio, and he was sure it couldn't be widened out and re-shaped without sacrifice, too great to contemplate, of the rare values that he, director Lewis Milestone and star Patrice Munsel, had worked so hard to put into it.

Happens to Be Patterned to Perfection for 1.85-to-1

So he kept on saying no until he got an opportunity to run it off on the big screen in the new proportion, and then he said the biggest, roundest yes in his experience. So the film opens there—the first big Technicolor musical in the new shape to reach New York—on June 24.

To Producer Eagle's quite undisguised surprise, the picture he had photographed in 1.33-to-1 happens by the merest of luck fand he fractures the sternest of Hollywood's unwritten rules for creative artists by foregoing claim to foresight) to fit the 1.85-to-1 formula as if patterned to it.

He interrupts himself in the engrossing chore of directing a stereophonic recording of the picture to exclaim, "I really didn't know what I had, until I saw it on the big screen. I hadn't actually seen it! For instance, in Melba's dressing-room sequences there are some shots that show the toilet articles on her dressing table.

"Some of these are the genuine originals, and all are rare, some even priceless, items. In the 1.33-to-1 dimension they appear as a little of small articles. On the big screen every one of them stands out, distinct in color and outline, to the enrichment of the scene from the woman-patron's point of view.

Large Screen Underscores Genuineness of Articles

"It's the same way with the gowns, and the sets, furnishings, carpets—all of the finer features of the interiors are gonuine, and nobody can mistake that fact when seeing them in the enlarged re-creation."

It is his insistence upon genuineness, in big things as in small, that impels producer Eagle to journey as far as need may dictate —to Africa for "African Queen," to Italy, France and England for "Melba"—to produce his pictures in their story-settings. He says:

"Yes, you can simulate foreign locales on any major studio's back-lot in Hollywood, so far as buildings, streets and signboards are concerned, but you can't simulate their people's facial expressions, their manner, their walks—the living features that make up their character, their individualism. If you're a well fed actor living in comfortable California you're not going to look like a starving refugee from some terrorized country just because you're oressed and made-up to look like one. You never can match gennine with counterfeit, in pictures or anything else, so I don't try. I go where my story sends me."

By present plan, the next Eagle production site will be Spain, where he'll be filming "Don Quixote," and after that it will be France, where he'll be making "The Witness," which once was localed in Italy but belongs, he believes, in France. They will be stereophonically recorded, as "Melba" is before them, for he believes aural genuineness is as indispensable as visual genuineness.

FOUR pictures were started and five others were finished to bring the weekend shooting-level to 19 features.

Three of the new undertakings are in color by Technicolor. Two are 3-D. One is in CinemaScope. One is in black-and-white. And if that sounds like seven, don't believe it. Everything gets to sounding like something it isn't, in these technological times.

"Demetrius" Is Sequel To CinemaScope "Robe"

The CinemaScope undertaking, 20th Century-Fox of course, is "The Story of Demetrius," in color by Technicolor, and it is in the general nature of a derivative from the studio's first hig CinemaScope project, "The Robe." Frank Ross, who produced "The Robe," is producing this one also, and Delmar Daves is directing. The players include Victor Mature, Susan Hayward, Michael Rennie, Anne Bancroft, Jay Robinson, William Marshall, Barry Jones and the cast will be very large and nameful, according to the studio announcement.

Edmund Grainger Productions, producing for RKO release, started filming "The French Line" in 3-D and in Technicolor, with the skilled and seasoned Lloyd Bacon directing Jane Russell, Craig Stevens, the incomparable Arthur Hunnicutt. Steve Flagg and Laura Elliott,

Technicolor and 3-D are being used in technological enhancement of "Gun Fury,"

THIS WEEK IN PRODUCTION:

STARTED (4)

COLUMBIA

Gun Fury (3-D, Technicolor) A Name for Herself

RKO RADIO

The French Line (Edmund Grainger Prod., 3-D, Tech-

20TH CENTURY-FOX

Story of Demetrius (CinemaScope, Technicolor)

COMPLETED (5)

COLUMBIA

E1 Alamein Hell Below Zero (Warwick Prod., Columbia release, Technicolor)

INDEPENDENT

Sins of Jezebel (Rob-

ert L. Lippert, Jr., Ansco Color, Lippert release) The Moonlighter (JB Prod., 3-D) Beat the Devil (Santana Prod-Romulus Films, Italy)

SHOOTING (15)

ALLIED ARTISTS

Northern Patrol (Lindsley Parsons Prod.) Clipped Wings

COLUMBIA

Miss Sadie Thompson (Beckworth Corp., 3-D, Technicolor)

INDEPENDENT

Fury in the Jungle (Ben Bogeaus Prod.) Sabre Jet (Carl Krueger Prod., Cinecolor, United Artists release)

METRO-GOLDWYN-

Kiss Me Kate (3-D, Ansco Color) Crest of the Wave (London) Torch Song Fort Bravo (Technicolor—formerly Rope's End)

PARAMOUNT

Flight to Tangier (Technicolor, 3-D) Lost Treasure of the Amazon (Pine-Thomas Prod., 3-D, Technicolor) Red Garters (Wide-Screen, Technicolor)

REPUBLIC

Flight Nurse

RKO RADIO

Son of Sinbad (3-D, Color)

20TH CENTURY-FOX

Twelve Mile Reef (Cinema Scope, Technicolor)

Columbia, which has Lewis Rachmil as producer and Raoul Walsh as director. The cast is made up of Rock Hudson, Donna Reed, Jed Carey, John Dierkes, Roberta Haynes, Pat Hogan and Lee Marvin.

Columbia's "A Name for Herself" stars Judy Holliday and is being produced by Fred Kohlman; directed by George Cukor. Other players include Peter Lawford, Jack Lemmon and Connie Gilchrist.

RKO to Release "Night"

RKO will distribute J. Arthur Rank's "Night Without Stars" in the United States, it has been announced. The film stars David Farrar and Nadia Gray.

Long in U.S. with Film

Dwight Long, producer-director, has arrived in New York with a print of his latest picture, "Tanga Tika," which was photographed in Eastman color in Tahiti.

eluge of ollars in first ates!

ALL RESULTS ARE SENSATIONAL IN

Sayannah
Atlanta
San Francisco
Birmingham
Des Moines
Kansas City
Fort Wayne
Louisville
Indianapolis
Philadelphia
St. Paul
Minneapolis
and in

New York City at the Victoria Theatre on Broadway!





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WILLARD PARKER - DAVID DUNCAN - FRANK MOSS - Frank G. Staughter - EDWARD LUDWIG

It Always Takes A Little Longer To Produce The Best —
That's Why This Is The 3-D Attraction That Was
Worth Waiting For — From PARAMOUNT

Gains for 6 Months Seen By Balaban

Barney Balaban, Paramount Pictures president, disclosed at a stockholders meeting in New York Tuesday that company business for the second six months of 1953 should exceed last year.

He reported Paramount's earnings in · April and May were ahead of those of the corresponding months last year, and business volume during June should be greater than permal lune business.

Mr. Balaban's optimism stemmed from the view that "the use of the wide-screen and 3-D has stimulated a far-reaching evolution in our business." He announced the company now is producing all its pictures either for wide-screen or 3-D. He said, however, that "our wide-screen pictures can be shown on the conventional screens.

He reported encouraging news from the studio relating to success in testing and perfecting wide-angle photographic lenses as part of the company's large-screen program. Mr. Balaban explained: "In addition to photographing at a wider angle than any other lenses now in use in Hollywood, these lenses can work interchangeably with other standard lenses on any standard camera. These lenses require no more light than standard lenses.

Mr. Balaban said a maximum effort is being made to preserve existing values in the industry during this period of technological development. He added, "We are equally concerned about the thousands of smaller theatres in villages throughout the world which may be excluded from these proposed developments by some proposed technical process that is not practical for those theatres. Paramount believes it is not necessary to write off these thousands of theatres and will make every conceivable effort to preserve them as a continuing and important asset."

He discussed Paramount's extensive TV interests, and said many of the major companies in the television manufacturing industry have recognized as the practical solution to the color tube problem the invention of Dr. Ernest O. Lawrence and developed by Paramount's affiliate, Chromatic Television Laboratories, Inc.

All directors were reelected to the board. They are Mr. Balaban, Y. Frank Freeman, A. Conger Goodyear, Stanton Griffis, Duncan G. Harris, John D. Hertz, Austin C. Keough, Earl I. McClintock, Fred Mohrhardt, Maurice Newton, Paul Raibourn, Edwin Weisl, George Weltner and Adolph Zukor.

Start "Go, Man, Go!"

"Go, Man, Go!" first production of Alfred Palca Enterprises, is currently being shot in New York. The story, based on Abe Sa-perstein and his Harlem Globetrotters, stars Dane Clark and Pat Breslin. The picture is being directed by James Wong Howe.

Statute of Limitations Wins Trust Suit for Paramount

Paramount Pictures and the Paramount Film Distributing Corp., were dismissed as defendants last week in Los Angeles Federal court, in the anti-trust suit filed by Lorraine Valuskis, formerly operator of the Bell theatre, Bell, Cal. The suit, filed February 6. asked \$702,000 treble damages against seven major distributors. Federal Judge Ben Harrison granted the dismissal under the statute of limitations. The discrimination allegedly practiced against the complainant was between June 18, 1938, and May 31, 1940.

British Talks To Open Soon

The Coronation over, American distribution and British Treasury representatives will meet shortly to extend or renegotiate Indications at the remittance agreement. midweek were that the British will journey to Washington, as last year. There they would meet with men of the Motion Picture Association of America and the Society of Independent Motion Picture Producers.

The current agreement is a revision of the basic one, is for one year, and expires September 30. There is no indication yet of the pattern of the talks. However, Britain's dollar position is better, and the Americans may ask for removal of the restriction agreed to last year, upon their share of the "Eady" tax fund of \$5,900,000. It is expected unrestricted remittance of \$17,000,000 annually will continue to be allowed, as will use of blocked funds in the sterling area.

Saland Signs Franchise Deal with 18 Exchanges

A franchise deal with 18 exchanges has been signed by Nathan Saland, head of Independent Releasing Corporation. The new franchise arrangements are with Mangham Enterprises, Atlanta; Equity Film Exchange, Washington, D. C.; Federal Film Company, Boston; Phoenix Films, Albany; Phoenix Films, Buffalo; Screen Guild Productions of the Carolinas. Charlotte: Alliance Films, Canada; Imperial Pictures, Cleveland: Tower Pictures, Dallas; Hal C Fuller, Denver & Salt Lake; Dixie Enterprises, Kansas City; Independent Film Distributors, Minneapolis and Milwaukee; Premier Pictures, New York; Lippert Pictures of Louisiana, New Orleans; Crown Film Company, Pittsburgh; Hal C. Fuller, Portland and Seattle; Jack Jaslow, Philadelphia, and Tower Pictures of California, San Francisco,

Kenlo Sets Production

ALEXANDRIA, LA.: John Kenlo has announced that he will produce shortly a picture based on the life of Hank Williams, late hillbilly singer and actor. The film will be made in 3-D and will be produced in Hollywood as well as on location in the south, Mr. Kenlo has said,

British Say No to Anglo, U. S. Group

LONDON: The Cinematograph Films Council has rejected a proposal for setting up an Anglo-American group to deal with film difficulties between the two countries. it was indicated last week in the annual report of the council.

The proposal was made by Tom O'Brien, general secretary of the National Association of Theatrical and Kine Employees. He urged the Council to consider a policy designed to increase the use of remittable earnings of American films for production in Britain. To this end he asked that a board be set up on which would sit British and American producers, the Ministry of Labor, the trade unions and representatives of the Films Council to settle various difficulties.

Said the annual report "The council were of the opinion that there already existed sufficient incentives to Americans to make films in Britain and expressed the hope that the use of unremittable sterling for this purpose would continue to be facilitated by

the Government."

Paramount plans that its Plaza theatre will be the first in Britain to present a combination of 3-D and wide-screen technique. A Stableford screen is being installed and will probably be first used for the "Sangaree" opening. Sidney Bernstein's Granada, in suburban Tooting, is now using a new wide screen manufactured by the firm of Andrew, Smith, Harkness. It has a light surrounding effect and a forward apronat the foot. The Cameo in Charing Cross is claiming to be the first newsreel house to be equipped with a wide screen and stereophonic sound.

A complete J. Arthur Rank Cintel largescreen TV installation has been bought by the German company Ufa-Film—the first to be sold outside Britain-and is to be installed in the Apollo, Dusseldorf, seating nearly 3,000 people. First event screened was to be the Coronation. The sale is a direct result of the successful large screen demonstration held recently in Dusseldori. Negotiations occupied some weeks.

Reelect Eric Johnston President of MPEA

Eric Johnston was reelected president of the Motion Picture Export Association at the organization's annual meeting in New York Wednesday. In addition, the following also were reelected: Ralph D. Hetzel, Jr., vice-president; Fred W. DuVall, treasurer; Sidney Schrieber, secretary; Herbert J. Erlanger, assistant secretary-treasurer, and Frank J. Alford, assistant treasurer. The meeting also ratified a new one-year agreement with Yugoslavia.

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The National Spotlight

ALBANY

Fabian's Palace gave Albany its first double-feature show headlined by a 3-D film, "Man in the Dark." Top was \$1, which Warners' Strand charged, simultaneously, for "Moulin Rouge." . . . Opening by James Lewis of the Hollywood drive-in, near West Sand Lake, gives the immediate Albany area 12 automobile theatres and the ex-change district approximately 60... Visi-tors included: Bill Shirley, United Artists exploiteer and one-time Schenectady exhibitor; John Curtin, Republic district man-ager; exhibitors F. Chase Hathaway, Syl-Leff, Reg Dunkley, Sam Davis and Iter Wertime, Sr. . . J. M. Schine, Walter Wertime, Sr. . president of Schine Circuit and Schine Hotels, was at the Ten Eyck. . . Bob Cutler is new manager of the Rock Hill drive-in, and Andrew Brown, of the Middletown drive-in, for Harry Lamont. They are Middletown residents. . . Lou Hart, Schine group manager in Watertown, staged a "Hands-Across-the-Border" premiere of "Young Bess" at the Avon, Watertown, dovetailing it into the Canadian celebration of the Coronation and the American observance of Memorial Day.

ATLANTA

The Sundown drive-in theatre, Columbia, Tenn., has opened for the season. . . . The Carter drive-in theatre, Elizabethton, Tenn., owned by Earl Bolling, has opened. . . . The Archie theatre, Abbeville, Ala., has installed 3-D equipment. . . . Al Saunders has opened his Al's drive-in at Bonifay, Fla.

Howard Wallace, president Wallace Films, checked in at his office after a trip to Florida. . . . Also back from Florida is Ed Stevens, Stevens Pictures. . . George E. and B. C. Paul are the new owners of the Casino theatre, facksonville, Fla. The house has been renamed the Follies and will be under the managership of B. C. Paul. . . . The Princess theatre, Huntsville, Ala., has in-stalled 3-D. . . . Mrs. Rosalie C. Condon, stalled 3-D. . . . Mrs. Rosalie C. Condon, manager of the Valerie theatre, Inverness, Fla., for the past five years has resigned Bill LeHeup is the new manager. . . . Polinkas has been appointed manager of the Beach drive-in theatre, Jacksonville, Fla., Mr. and Mrs. Frank Callaway, owners of the York Clover drive in, York, S. C., have a little baby girl.

BOSTON

The Keith Memorial theatre has ordered the 48-ft. Miracle Mirror Screen for its first 3-D showing starting June 10. Film is Universal's "It Came From Outer Space." Memorial also has stereophonic sound. . . Three new drive-ins are being equipped with an all-RCA projection booth, installed by Capitol Theatre Supply. They are: one for Richard Cody in Montpelier, Vt., which will have 3-D equipment also, purporting to be the first drive-in in New

England so equipped; one for Charles Handy in White field, N. H., and one for Graphic Theatres in Belfast, Maine, on the Augusta road. . . The industry sent condolences to Joseph E. Levine, president of Embassy Pictures, on the death of his brother, Nathan Levine. . . . Graphic Theatres has sold the Mayfair, Bridgton, Maine, to a local man, Everett Douglas, who is operating. . . Michael Redstone, owner of the Neponset drive-in, only drive- in in Boston proper, has given the theatre over to the 101st Airborne Division for a meeting June 7.

BUFFALO

The Buildings Division has issued a permit for erection of a five-story steel pigeonhole type parking facility on the site of the old Shea's Court Street theatre. . . . Eight hundred workers at the Cheektowaga plant of the American Optical Company are threatening to strike unless current negotiations produce an agreement. . . . the current Martin & Lewis comedy hit, jammed 'em in at the Paramount, where is opened Decoration Day. . . . I. Baxter Smith, 58, for six years managing director of the Memorial Auditorium and Civic Stadium, died here. He suffered a stroke in his office at the Touraine hotel, the management of which he had only recently taken over. . . . George H. Mackenna, general manager, Basil's Lafayette, was re-elected a director of the Main Street Association, at the annual luncheon the other day in Hotel Statler. Attending the event were Murray Whiteman, past chief barker, Variety club, and Elmer F. Lux, Elmart Theatres head.

CHICAGO

The Town Hall, Hanover, Ill., closed indefinitely June 1; it was operated by Stanley

WHEN AND WHERE

June 9-10: Annual convention, New Mexico Theatre Association, Hilton Hotel, Albuquerque.

June 10-11: Annual spring convention, Allied Theatre Owners of Indiana, French Lick Springs Hotel, French Lick, Indiana.

July 8-10: 34th Anniversary convention, Allied Theatre Owners of New Jersey, Traymore Hotel, Atlantic City.

September 28 - 30: Conference, Texas COMPO and International Drive-in Theatre Owners Association, Adolphus Hotel, Dallas, Leay, who also runs the Stanley, Galena, Ill. . . . Jay Rubin, formerly with Lippert here, has joined the local sales staff of Allied Artists. . . . Sam Gorelick, RKO Chicago branch manager, is vacationing in Florida. . . . Norman Lougee, Fox salesman here, became the father of a baby boy last week. . . . Allied Artists' Chicago branch placed first in the company's recent sales drive. . . . B. & K. installed 3-D in four more outlying theatres—the Northtown, Belpark, Central Park, and Terminal—to show "House of Wax" in its second neighborhood release. . . U-l's "It Came From Outer Space" will follow another 3-D film, "Fort Ti," into the B. & K. United Artists, Chicago. . . Ed Trinz was in town from California last week, visiting with friends on Film Row.

CINCINNATI

The headquarters of Northio Theatres, Paramount subsidiary, which have been maintained here for several years, have been discontinued, and the activities, except the booking, have been consolidated with the Detroit office. Selig J. Seligman, vice-president and general manager of Northio, has gone to the west coast, while Murray Baker, who has been booking, will continue in that capacity, with headquarters in nearby Hamilton. . . . Colonel Joseph F. Goetz, an RKO theatre executive here for a number of years until joining the Air Force, and now chief of the Professional Entertainment Bureau, in Washington, has been hospitalized there after a heart attack. . thur Stackum has been elected president of the local MGM club. Vincent Jacons is the new vice-president, Betty Sontag, secretary, and Loretta Collins, treasurer. . . . The Newbold Circuit, of Bramwell, W. Va., acquired the Middlebury and Logan theatres, Logan, W. Va., from Thalheimer Brothers, the transfer becoming effective June 1. . . . A new drive-in theatre will be opened near Plymouth, Ohio, by Edward Ramsey, who operates the Plymouth, the only indoor theatre in the town.

CLEVELAND

Arthur Young, Paramount booker, was the only member of the company in this district to be elected, this year, to the exclusive 100 per cent Paramount Club. . . . Jim Edwards, now sole owner of Argus, Inc., is discontinuing servicing 35mm projectors to concentrate on 16mm service. . . . Aaron Wayne, Paramount salesman for 25 years, has joined the United Artist sales force. . . Leonard Mishkind, of Selected Pictures circuit, and Mrs. Mishkind are vacationing in Florida. . . . Jack Sogg, MGM branch manager, and Mrs. Sogg are attending the June 8 graduation of their son, Alan, at Miami University. In the fall he enters the University of Cincinnati School of Medicine. . . August Ilg, leading exhibitor for 40

(Continued on opposite page)

years, is retiring July 1 when the sale of his Ohio theatre, Lorain, to Nate and Sam Schultz of Cleveland goes into effect. . . . Irwin Solomon, longtime manager of Warners' Ohio theatre, Canton, succeeds Nat Rosen as manager of the State theatre, Cuyahoga Falls. . . . Norwalk drive-in reopened over the week-end following repairs to the screen tower damaged by an electrical storm. Jesse James drive-in, just outside Toledo, opened June 2. The 1,000-car theatre was built by Ernie Forbes, Jack Armstrong and associates.

COLUMBUS

The Ohio Supreme Court has decided to review a Second District Court of Appeals decision which held the Columbus anti-bingo ordinance was in conflict with the Ohio General Code and therefore invalid. The Appellate Court's decision reversed a Columbus Municipal Court decision which found Mrs. Clarissa Barr guilty of operating a keno game here. . . Bill to legalize dog racing in Ohio was killed in the Ohio House Taxation committee by a vote of 15-0. Theatremen opposed the bill. . . The Ohio State University Arena theatre will open its fourth season June 30 . . . Ed Lurie, United Artists representative, was in town in advance of "Melba." . . . Gene Fullen, WBNS disc jockey, was master of ceremonies on Loew's Ohio stage for the finals in the "Young Bess" Coronation Teen Ouen contest.

DENVER

Joe Stone, National Theatre Supply branch manager, is father to new daughter, Kimberley. . . . Tom Paulous, owner of the Liberty, Paonia, Colo., will be host to the Western Colorado Theatre Owners and Managers at a barbecue at Paonia July 15, and all theatre personnel in the neighborhood about that time are invited. . . . Fox Inter-Mountain Theatres will hold their summer convention in Denver July 7-9. . . . Harold McCormick, city manager at Las Cruces, N. M., has resigned and will assist his brother George in the operation of the M & M Theatres, with houses in Canon City, Colo., and Truth or Consequences, M. Succeeding at Las Cruces is Mike Zalesny, city manager at Las Vegas, N. M. Seby Martinez, assistant city manager at Trinidad, Colo., will operate the Las Vegas houses until a permanent manager is decided on. . . . Neil Ross, Fox Inter-Mountain Theatres manager at Delta, Colo., has been awarded a life membership in the U. Junior Chamber of Commerce in recognition of his work for the JCC.

DES MOINES

Irvin Jeanotte has disposed of his holdings in the Exira theatre at Exira to C. A. Tuey. Mrs. Jeanotte is retaining her interests, however, and will continue to manage the house. . . B. G. Buffington has closed the Wapello theatre at Wapello indefinitely due to illness. Buffington has been manager of the Wapello for the last 28 years. . . Pocahontas new Chief drive-in theatre opened last week under the management of Adrian Mueting of Fonda. . . . A Des Moines man, Earl (Buck) Manbeck, has an interest in a new wide-screen process which he believes is the answer to the 3-D problem. Manbeck, in conjunction with A. C.

HALL BAETZ, NEW STERLING CHIEFTAIN

DENVER: Hall Baetz, Denver city manager for Fox Inter-Mountain Theatres, has resigned and will go to Seattle to be gen-



Hall Baetz

eral manager for the 40 Sterling Theatres houses in Washington and Oregon. While in Denver, Mr. Baetz developed the block party, by means of which hundreds were gotten back into the theatre habit. The plan calls for contacting entire blocks by the theatre staff, inviting the entire fami-

lies to attend the theatre for a night as guests of the management, which plan has obvious values.

Mr. Baetz started his theatre career in 1918 when he went to work for Charles Skouras in St. Louis. He went to California in 1924, still with Skouras, as publicity man, manager and later as district manager before going to Salt Lake City in 1940 as district manager for Fox Inter-Mountain Theatres in Utah, Idaho and Montana. In 1948 he was promoted to city district manager in Denver.

Schuyler, formerly of NSS here, is applying for a patent on the process and expects to demonstrate it in Des Moines in the near future. . . . Mrs. Myron Blank is convalescing following surgery. . . . Marjorie Winter is the new cashier and secretary at Allied Artists. . . Phil H. Sproul has taken over the northeastern Iowa territory for United Film Service. . . . Gary Sandler, son of Nate Sandler, was home on furlough and told his family he expects to be discharged in a month. . . . The Earl theatre at Earlham has reopened after having been dark for several months.

HARTFORD

A 750-car drive-in theatre being erected at Bolton, Conn., by Manchester Drive-In Theatre Corp., Hartford, will have a late June opening, according to executive Bernie Menschell. . . Mrs. David Jacobson, mother of Morris Jacobson, general manager, Strand Amusement Co., Bridgeport, Conn., circuit, is dead. . . Majority of Connecticut and Western Massachusetts summer theatres will open for the season late this month. . . Sam Cornish, partnermanager, Niantic Theatre Corp., Niantic, Conn., and Mrs. Cornish are marking their 34th wedding anniversary. . . Larry Pelletier has been anmed assistant manager at the E. M. Loew's theatre, Hartford. . Sam Harris, partner, State Theatre, Hartford, and Mrs. Harris will return Aug. 1 from Europe. . . . Jack Repass, son of the late Charles L. Repass and Mrs. Repass, was married here to Miss Susan LaFavour, Winsted, Conn.

INDIANAPOLIS

Attendance at the 500-mile race here Memorial Day was estimated as more than 190,000. That, and a heat wave, took the starch out of first run film business over the holiday weekend. . . R. H. Heacock, of RCA's engineering products department, will speak on 3-D and wide-screen at the only business session of the Allied Theatre Owners of Indiana French Lick convention Wednesday night. . . Wm. A. Carroll, ATOI secretary, expects an enrollment of 150 for the convention, an increase over last year. . . . Harry D. Bolton, 75, for many years stage manager at the Circle and Old English theatres, died at Decatur, Ill., May 24. . . . Earl Cunningham has installed 3-D equipment at the Fountain Square. . . The Cantor circuit's new \$250,000 Lafayette Road drive-in, with a 1,000-car capacity, is slated for a grand opening late this month.

KANSAS CITY

Even after a week without television in Greater Kansas City (The Star's radio and television stations, WDAF and WDAFtelevision stations, WDAF and WDAF-TV, have been "silent" since May 22 because of a strike), exhibitors are unable to say whether the condition has promoted attendance at theatres. . . . Grosses continue, as estimated, somewhat below average. . . . Fox Midwest invited editors of newspapers in the towns where the circuit has theatres to view the demonstrations of CinemaScope at the Orpheum June 2. . . . Word-of-mouth advertising of the 3-D fight film at the Roxy, downtown Durwood first run, caused steady increase in attendance as the week of showing advanced. . . . "Sangaree" of showing advanced. . . . opened at the Paramount, with actor John Sutton attending. . . . The Uptown, Columbia, of which Robert Spencer is manager, is the first Commonwealth circuit house to be equipped for 3-D and stereophonic sound. Warner Brothers' "House of Wax" is its Warner Brot first 3-D bill.

LOS ANGELES

Al Boodman, Columbia salesman, is confined to the Temple Hospital with a back ailment. . . . Alex Cooperman, IFE Releasing Corp., flew to New York for a homeoffice meeting. . . . Norma Cain, who resigned her post at Warner's to go into an-Norma Cain, who reother field, has rejoined the Warner office as a biller. . . . Bob Benton, film buyer and booker for Sero Enterprises, is in the hospital after suffering a heart attack. . . . O. K. Leonard, who operates the Apache, Globe, Ariz., combined business and pleasure by coming to town for the L.A.M.P.S. show and also a buying and booking stint. Roy, Dick, and Mrs. Lemmucchi in town from Bakersfield to shop around for new theatre equipment. . . . Bill Watmough, Warner Bros. salesman, returned to his desk after undergoing treatment at the Cedars of Lebanon Hospital. . . A number of film salesmen from the various exchanges journeyed to Blythe to celebrate the opening of the new Rancho Verdi, Blythe.

MEMPHIS

William Garner, Malco manager at Russellville, Ark., has been promoted to city manager at Camden, Ark. . . . "Wild Bill" Tucker, Cheyenne, Wyo., was in town to

(Continued on following page)

make personal appearances at Sunset drivein, West Memphis. . . . M. S. McCord,
United Theatres Corporation, was in Memphis from Little Rock on business. . . Ben
Y. Cammack, RKO district manager, Dallas, was a visitor to the Memphis exchange.
. . Grover Wray, partner in Exhibitors
Services, is recovering at Baptist Hospital
from major surgery. . M. J. Pruniski,
North Little Rock Theatres, was in Memphis on business. . . Ethel Schaible, secretary at RKO, is recovering at her home
after a major operation. . . Jim Vernon,
booker, Warner Bros., is vacationing in
North Carolina.

MAMI

Coincident with the Mianu premiere of "Raiders of the Seven Seas," Town manager, Marty Wucher, and Lincoln's head man, Gordon Spradley, co-hosted a press luncheon at the Roney-Plaza to fete John Payne, in town to do personal appearances at both theatres. . . . Variety crew member Bill Peck was re-elected Commander of the local Veterans of Foreign Wars post. . . . George West, manager of the Dade, promoted a successful tie-in with a shoe store during the run of "Peter Pan." . . , Mitchell Wolfson, president of WTVJ, announces construction will begin on the new 100,000 watt transmitter building which has been approved by FCC. The transmitter will have the maximum power allowed, and should be ready by December.

MILWAUKEE

The Lyric theatre here, operated by Helene Hanke, closed this week. Another closing was the Oakland, last week operated by Earl Severson. . . Al Honthaner has his Comet theatre here up for sale. . . . The new manager at the Fox-Palace is Harry Boesel, formerly with the Fox-Orpheum in Kenosha. About seven or eight years ago, when Harry Boesel was manager of the Palace here before, he was a Quigley Award winner. . . Miss Brunner, head of the advertising department for Fox-Wisconsin Amusement Corp., had an appointment along with the manager of the Wisconsin theatre, Mr. Lorbeck, at the mayor's office last week to have him sign a giant post card that is being sent to Queen Elizabeth congratulating her. The card was on display in the lobby of the Fox-Wisconsin where "Young Bess" played.

MINNEAPOLIS

John Bolig has opened his new Garrison drive-in at Garrison, Minn. A. J. Johnson plans to open his new drive-in at Rapid City, S. D., this week. . . . Ralph Pielow, Sr., branch manager of MGM in Pittsburgh, stopped here to visit his son, Ralph, Jr., of Quad-States Theatre Service, on his way to Seattle. . . Bill Soper, one-time head booker at Paramount, who has been on the west coast the past few years, has returned to Minneapolis, and is associated with Northwest Theatre Service. . . Dick Kolling, 20th-Fox booker, has resigned to become a radio newscaster for station KYSM, Mankato, Minn. . . The annual golf tournament of the Northwest Variety club will be Aug. 7 at Brookview Country Club, Gilbert Nathanson is in charge. . . Ben Fish (Sanuel Goldwyn's brother) was in repre-

senting Goldwyn productions.... The Dale, a St. Paul neighborhood house, won't admit children unless they're accompanied by adults. It's good for business, the operators report.... At the MGM-Paramount picnic at Excelsior Amusement Park, MGM beat Paramount in baseball, 8-5.

NEW ORLEANS

J. A. Parker's Gem, Westwego, La., closed on May 31. Also shuttered are the Rex, Hammond, La., a Dixie Theatres showcase, and Mrs. Lawrence Andersen's Lincoln in Palmers Crossing, Miss. . . . Geo. Stout is remodeling, re-equipping and enlarging the Bee, Krotz Springs, La. It will be equipped with the Ballantyne 3-D package. John Schaffer, Sr., Schaffer Film Delivery Service, rounded out his 63rd birthday on June 1.... The new drive-in under construction near DeQuincy, La., will be RCA-equipped. The new drive-in under construction is the owner. . . . The Joe Wingate Eichhorns, Memphis, Tenn., are cradling their second, a baby girl born May 27. . . . 20th-Fox division manager, Paul Wilson, was here from Atlanta for several days visit with branch manager Wm. Briant and personnel. . . . George Giroux, Technicolor representative from Hollywood, was in town. . . . The Strand, one of New Orleans' first double billers of westerns and action movies, has changed its policy to single and bigger and better pictures.

OKLAHOMA CITY

In Wichita, C. C. Murray, city manager for Fox Midwest Theatres, has announced the sale of the Palace theatre to the O. F. Sullivan Independent Theatre chain for an undisclosed sum. Until the sale of the Palace, Fox owned four first run houses compared to two owned by Sullivan Zeb Pruner, veteran Wichita theatre manager, will continue under the new set-up. Benefit stage and screen shows in 35 Dallas theatres May 23 collected about \$30,000 to assist victims of the tornadoes at Waco and San Angelo. . . . Skyview drivein theatre had a Giant Memorial Day Firein theatre had a Gland The Campus works Display Saturday. . . . The Campus works Display Saturday. . . . The Campus theatre, Stillwater, Okla., closed for the summer months May 26. Will open again in the fall. . . . Dalworth Theatre, Inc., Grand Prairie, Texas, has been granted a Incorporators are Jack Hazel M. Weir and Alvertis Hubbard. . . . Gala opening of the Chief drive-in theatre, Topeka, Kas., was held May 20.

OMAHA

The theatre at Seward, Neb., donated receipts from a show to help pay expenses the city's basketball team to Seward, Alaska, where the athletes will compete against athletes of that town. . . . Bill Miskell. Tristates district manager, was the winning pitcher for the fathers' team against their daughters in a Duchesne College The Hawarden, Ia., drive-in game. . . . The Hawarden, Ia., drive-in being built by Harry Lankhorst will open June 7. . . . Paramount has hired May Vohs, Wayne Teachers College spring grad, to replace Arlene Mich as stenographer. . Tony Goodman, new Warner office manager, missed the Nebraska City golf tourney title by a three-foot putt. Winner was an old Omaha links rival, Dick Irwin. . . . The new Twilight drive-in at Centerville, S. D., has been opened by Walt Weverstad.

PHILADELPHIA

Bids for the demolition of Warners' Earle Theatre Building were received by the new owners, W. T. Grant Co., which will build a two-story Grant store on the site. . . . Both the William Goldman and Stanley Warner Theatres circuits offered trophies for the first time at the 23rd annual Delaware County Kennel Club show this week Neil Conway, home office employee of Paramount before going into the Navy, is out of the service and managing the Riviera. Scranton, Pa. . . . John Johnson, staff photographer for the Comerford Circuit in Scranton, Pa., is back at his chores following an illness. . . . New drive-in along Route 309 near Quakertown, Pa., accom-New drive-in along modating 800 cars, was opened by H. and M. Enterprises of Pittsburgh, Pa. . . . Over the protests of the Kutztown Fair officials of Larry Fenstermaker, owner of the Strand, Kutztown, Pa., the School Board adopted a resolution imposing a 10 per cent tax on tickets for all amusements events. . . . Paul Castello, Warner circuit district manager, celebrated his 20th wedding anni-His son, Johnny, was home on leave from the Navy to add to the festivities. . . . Jane Hall, assistant manager of Ben Shindler's Ace, returned to her post after being hospitalized from pneumonia.

PITTSBURGH

The Stanley theatre, which set all kinds of records with "The House of Wax," has struck another bonanza in "Shane," which forced the management to put up the ropes. . . . Film Row reports that the popular Enright theatre will be razed and the site used for the erection of a theatre-restaurant type house. With the possibility of a night club being added later. . . . Sneak previews still are pulling some of the theatres here out of the red. The Fulton screened "Francis Covers the Town" and did its best business of the week. . . . Many drive-ins are staging midnight spook shows with a couple of horror pictures on the screen, and are doing very well. . . The Floyd Klingen-smiths (he's the Columbia salesman) have celebrated their 16th wedding anniversary, and the John McGreeveys (he runs the booking for the Harris chain) were guests at a party on their 22nd wedding anni-. Sally Enkoff is the new secreversary. . . . Sally Enkoff is the new secretary at the Associated Theatres on Film Row. She succeeds Roseanne Fineberg.

PORTLAND

Business should start to perk here at all first run houses since nearly all have good product for a change. . . WB field man Max Bercutt was in town for a few days, collecting bets he made on the fantastic business he predicted "House of Wax" would do at the Broadway. . . Marvin Fox, city mamager for Hamrick Theatres, has installed the first big screen in town at the Liberty for "Young Bess." . . J. J. Parker's publicity director, Keith Petzold, has a big promotion going for "It Came From Outer Space. . . . Guild theatre is giving a big play for "Lili."

PROVIDENCE

"House of Wax." 3-D with Warner-Phonic Sound, held for a third week at (Continued on opposite page) the Majestic. . . . The Metropolitan scored a "scoop" over all leading downtown firstrun houses by securing Martin and Lewis' latest, "Scared Stiff." On the same bill the Met offered the first local showing of Wayne Morris in "The Marksman." . . . The nearby Somerset Family drive-in may be the first open-airer in this area to offer 3-D attractions. Plans are underway for the introduction of this entertainment within the next week or two. . . In conjunction with the forthcoming Coronation of England's new Queen, Maurice Druker, Loew's State manager, is conducting a contest among local high school students, who are invited to vote for their favorite "Teen Queen." . . . The New Haven railroad inaugurated the first of a series of special "show-trains" between this city and Boston, in conjunction with the offering of "Scuth Pacific" at the Boston Opera House. Choice seats were made available at the local depot.

SAN FRANCISCO

Stereophonic sound and CinemaScope screen installations are underway at the Fox, in preparation for "The Robe," opening there Labor Day. . . . FWC will reopen El Capitan early next month. Lou Singer will return as manager with Alan Finley, assistant. Singer is now relieving Frank Burhans (on sick leave) from Paramount, Oakland, and Finley is assistant at Parkside. . . . Universal personnel are enthusias-tic about the Barney Rose Month (July) and have adopted a medical theme for the drive.... George Carmone, head booker, and King Trimble, salesman, Paramount, were elected to the company's 100% Club for their outstanding work during the year. . . . Among the local men on the 23rd annual trout fishing weekend (May 29-June 1) were Robert L. Clark (Robert L. Clark Agency), Rotus Harvey and Gerald Hardy (Westland Theatres), Rodda Harvey (Harvey Theatre Construction), and Homer Tegtmeier (B. F. Shearer Co.). . . . Deloras Harrison, National Screen Service shipper (now on leave) is the mother of a baby boy.

ST. LOUIS

Edward L. Butler, chairman of the Amusement Employees Welfare Fund, and business representative of the Treasurers & Ticket Sellers Union, died recently. . . . The St. Louis Board of Aldermen has introduced a bill to bar alleged discrimination by theatres, hotels, rooming houses, etc., by reason of race, color or creed. . . W. K. Gleason, salesman for Warner Bros., and family on Florida vacation. . . Andy Dietz, head of Andy Dietz Enterprises and Cooperative Theatres, is coming along nicely at St. John's Hospital after a major operation. . . George Jessel, Marion Marlowe, Frank Parker and Julius LaRosa, were top names in big show staged here prior to opening of Municipal Opera season. . . Out of town exhibitors in town during recent days: Joe Goldfarb, Alton, Ill.; Russell Armentrout, Louisiana, Mo.; Eddie Clark, Metropolis, Ill., and Kenneth Hirth, Pacific, Mo.

TORONTO

Marvin Freedman, booker, Cardinal Films, is the father of a boy. . . . All the downtown houses scheduled a midnight show the day before Coronation, a holiday.

Meantime interest ran high in the TV showings as dealers reported a shortage of sets. . . . Doug Robertson, chief film editor with Cinema Canada, Ltd., has left to join National Film Board, Ottawa. . . Delagates from Canada to the Mexico City Variety Clubs Convention have returned tanned. These include Hye Bossin, Bert Wilkes. Clare Appel and William Summerville, Jr. . "Night Beauties," French-made film by Rene Clair, is the longest run foreign-language feature in Toronto as it goes into its third week at the Savoy, while "Moulin Rouge" holds the holdover honors with four weeks at the Odeon. . . Famous Players Bowling League had a wind-up dinner at War Amps Club in Toronto. . . Associated Screen News is releasing a special featurette made for the Canadian Pacific Railway covering every vacation resort and city of interest from coast to coast.

VANCOUVER

The Calgary branch of RKO is leading in the Canadian section of the company's 25th anniversary sales drive. . . Delores Aney is the new concession girl at the Dominion, replacing Shirley Strauch, who left to get married. . . Irene Schnepf, Dominion cashier, and her sister, Betty Kurliak, head concession girl at the Paradise, returned from a 3-month vacation in their native Australia. . . Canadian Picture Pioneers forwarded \$300 to the Benevolent fund—proceeds from a Sunday midnight show at the Orpheum . . Charles Chaplin, Canadian head of U.A., reports

that "Moulin Rouge" is outgrossing any picture in the history of U.A. with holdovers in all Canadian key towns.... Capitol theatre secretary, Anne Gordon, on a California vacation... Dave George is a new addition to the Orpheum floor staff.... Odeon circuit has transferred its booking office for B. C. theatres from Toronto to Vancouver, with John Bernard in charge... Mrs. Charlie Doctor, wife of the Capitol manager, was "high rod" at Little River Fishing Lodge when she landed a six- and one-half pound rainbow trout. Charlie was an also ran.... Norman Harris, 22, of the Calgary Drive-In Company, died suddenly, ... George Brewerton, REX owner, is in Salt Lake City on a business trip.

WASHINGTON

John Broumas, general manager of Roth Theatres, has resigned to head a buying and booking service, with offices at 1015 New Jersey Ave. N.W. . . New relief manager for K-B Theatres is Howard Chisholm. . . . The Variety Club of Washington Welfare Fund, and the National Epilepsy League, Inc., will benefit from the opening night performance of "Showboat" at the Carter Barron Amphitheatre on June 15. . . Joseph Bernheimer, director of L. Bernheimer Theatres, has a new drive-in theatre on the Indianhead Highway. . . . Loew's Capitol theatre will crown a "Coronation Teen Queen" in connection with its showing of "Young Bess." Variety Club chief barker Victor J. Orsinger held a meeting at his office to make arrangements for a possible Golf Tournament.



ASTOR EXCHANGES EVERYWHERE
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People in The News

DAVID GRIFFITHS, president of the Kinematograph Renters Society, and actor JOHN GIELGUD were knighted in Queen Elizabeth's Coronation Honors List. DAVID LEAN and JOHN FARROW were named Commanders of the Order of the British Empire.

GEORGE D. BURROWS, Allied Artists executive vice-president and treasurer, will leave June 12 for London.

DORE SCHARY, MGM vice-president, has received a citation from the Americanism committee of the AMVETS praising "The Hoaxters."

LEON BRANDT, director of exploitation for Samuel Goldwyn Productions, has resigned upon completion of his duties in connection with "Hans Christian Andersen." He plans to handle publicity and exploitation for film accounts.

LEONARD SPINRAD has been appointed press representative for Polaroid 3-D Viewers by the Polaroid Corporation of Cambridge, Mass.

JOHN BROUMAS has resigned as general manager of Roth Theatres and Pitt-Roth Theatres, Washington, D. C., to set up his own buying and booking service.

Edgar F. Smith, former manager of the Palace theatre, Tampa, Fla., has been appointed manager of the Florida theatre, St. Petersburg. Donald Holcombe, former manager of the Seminole theatre, Tampa, will succeed Mr. Smith as manager of the Palace.

ARTHUR FREED, MGM producer, returned Tuesday aboard the S.S. United States from a trip to England and France.

MILTON HARRIS, a former member of RKO's exploitation department, is now manager of the Hippodrome, Baltimore.

PHILIP A. WISSMAN, who has been in charge of RKO Radio's foreign accounting division for the past five years, has been promoted to executive assistant in the foreign department. WILLIAM A. RUSSO, Mr. Wissman's assistant, will succeed him in the foreign accounting section.

G. L. CARRINGTON, president of Altec Service Corporation, this week flew to the coast after conferences at Altec's New York headquarters. R. L. Pryan has been appointed credit manager of the company's newly opened Atlanta office, it has been announced by Paul F. Thomas, treasurer. E. Abrams, Jr., has moved from the Altec Chicago office to the post of credit manager of the Dallas office.

Leslie G. Arries, Sr., has been appointed director of sports programs for the ABC-TV network, it has been announced by Charles M. Underhill, national director of network program department.

Netter Sees 'Golden Era' For Screen

The motion picture industry is entering upon a "golden era" during which it may well surpass any of its most spectacular

successes of the past. That, hedged by a couple of important ifs, is the prediction of L. D. Netter, Jr., general sales manager of Altec Service Corporation.

Talking in his downtown New York office this week about the technological revolution which has reawakened public interest in the movies to an

extraordinary degree, Mr. Netter specified one big if—"Providing we give them a quality show.

L. D. Netter, Jr.

"You can't fool the public for long," he continued. "They will pick the best pictures and, coming to my department now, they will pick the best sound."

Stressing the fact that paralleling the revolution in production and projection methods there has been an equally radical change in sound requirements, Mr. Netter pointed out the magnitude of the problems involved.

Because stereophonic sound is an essential factor in the successful presentation of any of the wide screen methods now coming into general use, completely new sound installations are required by any theatre desiring to equip itself for the new systems.

Just incidentally, Mr. Netter pointed out wryly, stereophonic sound exactly triples the possible sources of trouble. Two other important new factors introduced are the fact that the sound is magnetically reproduced rather than optically as heretofore, and the fact that top quality amplifiers and speakers, exactly matched, are an absolute essential if roughness and unevenness noticeable to audiences are to be avoided.

On the matter of quality equipment, Mr. Netter emphasized that price should not be the controlling factor but that even on this point the best equipment is not very much more expensive initially than lower grade material.

On the basis of present prices, he said, a small theatre can be completely re-equipped for \$6,500, including installation costs. The figure for larger houses could run to \$11,000, he added.

Apart from the problem created by the almost overnight demand for new equipment, Mr. Netter was confident the ultimate benefits to be gained by exhibitors from the new installations would far outweigh the difficulties inherent in this transition period in the industry.

Skiatron to Be Shown

The initial public demonstration of Skiatron's subscription television is scheduled to be held June 9-17 at the Hotel Belmont-Plaza, New York, but there appears to be negligible cooperation from motion picture companies in furnishing films. A spokesman for the company indicated that there were still bids being made for product from the majors but at present Skiatron could not announce any definite demonstration films.

According to the announcement released by Skiatron, the special programs to be included in the demonstrations will be "education, sports, motion pictures and others."

Prominent in the proposed program is a film which will show the future possibilities of the system in the fields of motion pictures, grand opera, Broadway stage plays, major sports events and educational courses. The film, which was specially produced by Skiatron, will be previewed by the press June 8.

Transmission of the programs will be by

closed circuit during regular broadcast hours and over the facilities of WOR-TV during unscheduled hours. Skiatron and WOR had requested additional time for the transmission of the tests but were refused by the Federal Communications Commission. The company plans to apply later in the year for FCC approval to operate commercially.

Hurwitz Lauds Work of Manitoba Pioneer Unit

WINNIPEG: Harry Hurwitz, president of the Manitoba branch of the Canadian Motion Picture Pioneers, has lauded the work of all those who recently donated their services at the benefit stage and screen show at the Capitol theatre. The Canadian Motion Picture Pioneers Benevolent Fund received the entire proceeds of \$1,850. Mr. Hurwitz announced that all branches of the industry had cooperated.

RKO to Reissue "Tower"

In order to take advantage of publicity Charles Laughton has been receiving recently, RKO will reissue "The Man on the Eiffel Tower" this summer, it is announced by Charles Boasberg, general sales manager.



"What the Picture did for me"

Columbia

ALL ASHORE: Mickey Rooney, Dick Haymes— Very pleasing light councily, Good color and some excellent musical and dancing numbers. Rooney's new type is wiming him some friends in the audience. Played Wedneslay, Thursday, May 30, 21,— Rowell Brothers, Idle Hour Theatre, Hardwick, Vt.

Metro-Goldwyn-Mayer

EVERYTHING I HAVE IS YOURS: Marge & Gower Champton -1 didn't see this, but it drew well and was liked generally. Some people said it was boring in spots, but they didn't specify what spots. I would assume from the trailer that there was probably too much dancing. In this community people are beginning to shy awas from musicals and I think it is because the dance routines are too long and drawn out, and people get enough of that on television. I think the movies should give people something they can't get on TV, not the same "stuff." Plaxet Wednesday, May 7.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

IVANHOE: Robert Taylor, Elizabeth Taylor—Did below average gross. Did not warrant the high percentage terms asked, possibly because we were forced by wait so long before playing it. Played Sunday, Monday, May 24, 25. Rowell Brothers, idle Hour Theatre, Hardwick, V.

IVANHOE: Robert Taylor, Elizabeth Taylor—Excellent entertainment for almost all types of audiences. It went over in our small situation better than
"Ono Vadis," mainly because there was more action,
which the majority of patrons want. Story kept them
interested, cast of names is an asset any day, and
color and setting good. Business above average at
advanced prices. Played Monday, Tuesday, Wednesday, May 25, 26, 27.—Lew Young, Norgan Theatre,
Palmerston, Ont., Canada.

PRISONER OF ZENDA: Stewart Granger, Deborah Kert-Having seen this prior to playing it, at a Buffalo theatre, I thought this was ideal holiday weekend entertainment. But business was off to a point of being poor, so our patrons were not buying costume dramas, even with the color, action and east this one boasts one of the times I felt let down by the audience, not the picture. Played Monday, Tuesday, May 18, 19, Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

SKY FULL OF MOON: Carleton Carpenter, Jan Sterling—I saw an exhibitor's report in Time magazine on this, and if I remember correctly, it was "phew," So I say a double "phew!" Played Friday, Saturday, May 22, 21.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

YOU FOR ME: Peter Lawford, Iane Greer—A swell little comedy with smart performances by Peter Lawford and Jane Greer. Lawford's popularity is building here and we feel MGM has a valuable light romantic comedy property if they continue to give him suitable scripts. Business good. Played Friday, Saturday, May 15, 16—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

RKO Radio

BIG SKY, THE: Kirk Douglas, Elizabeth Threatt
-This didn't draw. I thought it would and had been
depending on it to get me out of the red, but instead, I turned crimson. Can't say why it dult draw, as
it was a good picture, but not good enough, I guess,
Played Sunday, Monday, May 10, 11,—Marcella Smith,
Vinton Theatre, McArthur, Ohio.

Twentieth Century-Fox

DEADLINE, USA: Humphrey Bogart, Ethel Bar-

... the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

rymore—The customers who would have appreciated this film were scared off by the Bogart name, expecting a rough, tough melodrama. The Bogart fans came and were disappointed because "Bogie' doesn't get too much of a chance to be the Bogart you have come to expect. Personally, I enjoyed the off-beat story and casting, but I think my patrons were slightly confused. General opinion seems to be they enjoyed the picture but it wasn't what they came to see. Played Friday, Saturday, May 22, 23.—Lew Young, Norgan Theatre, Falmerston, Ont., Canada.

DECISION BEFORE DAWN: Richard Basehart, Gary Merrill Although this is a trifle long and weak on star names, if you can get them in, it is exciting entertrainment. We double billed with "Down Among the Sheltering Palms" (Fox) to average business. Played Wednesday, Thursday, May 29, 21.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada

DOWN AMONG THE SHELTERING PALMS: William Lindigan, Iane Greer—This has a top name east, Technicolor and all the technical facilities of a major studio, but it added up to pretty poor entertainment. What happened, Mr. Zanuck? Your players are talented, your director a name man. Technicolor was chosen—maybe the script had been lying out in the sun too long? It sure gave off a peculiar olor. Played Wednesday, Thursday, May 20, 21.—Lew Young, Norgan Theatre, Palmerston, Out., Canada.

STARS AND STRIPES FOREVER: Chiton Webb, Ruth Hussey—One of the finest pictures of the year, but got in a mix-my of dates with another company and wa's put at the closing of school, with the result that we had no business. Had several columns of plugs in local papers, but the cards were stacked against it. It did bring out several of the local school teachers who had never been in our show before. Our main contact with the schools is when they ask us to give them a free show. Small town and country patronage. Played Sunday, Monday, May 10, 11.—S. W. Booth, Booth Theatre, Rich Hill, Mo.

United Artists

UNTAMED WOMEN: Lyle Talbot, Doris Herrick—An unusual picture with realistic prehistoric animals and an excellent reproduction of a volcano. Did average business in this small town. Played Wednesday, Thursday, May 6, 7.—Francis Gill, Paonia Theatre, Paonia, Colo.

Universal

GUNSMOKE: Andie Murphy, Susan Cahot—Although hit by graduation exercises, this one should have done more business. Paid a bonus to run it on Sunday and lost money. Pretty good western, as most of Audic's are. Small town and country patronage. Played Sunday, Monday, May 17, 18. S. W. Booth, Boeth Theatre, Rich Hill, Mo.

LAWLESS BREED: Rock Hudson, Julia Adams-Played this picture on Friday and Saturday and did above average business.—Jess Jones, Ritz Theatre, Crescent, Okla.

LOST IN ALASKA: Abbott & Costello, Mitzi Green I was very much afraid A & C were about finished here, but me, this redeemed them. Very funny, and if your fans like A & C, do play it. Played Sunday, May 24—Marcella Smith, Vinton Theatre, McArthur, Ohio.

RED BALL EXPRESS: Jeff Chandler, Alex Nicol

This would have drawn, but there were too many other activities taking place in town those two nights, so I didn't even get to see it myself. A lot of people told me they would like to have seen it but couldn't. Others who did go made very favorable comments on it. Played Sunday, Monday, May 17, 18. Marcella Smith, Vinton Theatre, McArthur, Ohio,

WEEKEND WITH FATHER: Van Heflin, Patricia Neal-A very cute, clever, sophisticated comedy. We always have a lot of children on Friday. Saturday and this was somewhat sophisticated for them. However, since it was largely about children, they really laved it, even though they possibly might not have understood it too well. In fact, I would say this will appeal to adults and children alike, and even though it is old, play it if you haven't already done so. Played Friday, Saturday, May 15, 16.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

Warner Bros.

LION AND THE HORSE, THE: Steve Cochran, Black Knight—Money in the bank to all exhibitors who have not played it. Ideal for weekend program. All comments good. Rental extremely fair. Played Friday, Saturday, May 15, 16.—Lew Young, Norgan Theatre, Palmerston, Ont. Canada.

MIRACLE OF FATIMA: Gilbert Roland, Angela Clark Because of the excellent reviews given this picture, we gave it our best playing time. It certainly is an excellent movie, but as our small community is 90% non-Catholic, it fell flat on its face. Poorest business since goodness knows when. Played Monday, Tuesday, May 11, 12.—Lew Young, Norgan Theatre, Palmersten, Ont., Carada.

Shorts

Columbia

GERALD McBOING'S SYMPHONY: Jolly Frolics

-Audience did not get any laughs. Had quite a few
unfavorable comments about it.—Rock Salzer, State
Theatre, St. Petersburg, Fla.

YOUNG HOLLYWOOD: Screen Snapshots—Art Linkletter is the narrator for this single red which pictures some of the children of Hollywood's actions and actresses. The youngsters liked this and so did the parents.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

Metro-Goldwyn-Mayer

LITTLE JOHNNY JET: Technicolor Cartoon-Here is my nomination for the 1953 Academy Award cartoon. It's got a novel theme instead of the monotonous cat-chase-mouse routine. The audience reaction was terrific, and many of my patrons told me how much they enjoyed it. Book it in and set back and laught. Mel Edelstein, Lybba Theatre, Hibbing, Minn.

Warner Bros.

SONGS OF ALL NATIONS: Vitaphone Novelties A swell little short which has a song for each nation. Patrons enjoyed it and commented upon it when leaving.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

Pass Bill to End Censor Of Ohio Reels

Ohio state censorship of newsreels is nearing its end. The Senate Monday passed the Mosher Bill, ending such censorship, 23 to 2; and the measure goes to the state House probably next week.

State Senator Charles A. Mosher's original measure, which he recalled, would have abolished the whole censorship law, passed in 1913. The present bill bans only newsreel scrutiny.

The current action stems from recent vigorous testing of the state's censor powers Last fall a Toledo municipal court ruled newsreels are exempt from censorship, and since then the reels have been shown without state board clearance

The board charges \$3 for each reel censored, and any funds in excess of the amount needed to operate the board go to the state superintendent of public information. Some observers have reckoned such excess has amounted to more than \$250,000 per year.

Paramount Will Distribute "Ulysses" in U.S. and Canada

Paramount will release the Italian film, "Ulysses" in Canada and the United States, Barney Balaban, president of Paramount Pictures, announced last week following his return from Europe. The picture is in color by Technincolor, photographed for a wide screen in the 1:66 to 1 aspect ratio, is based on Homer's classic tale, and was photographed in the original locations in Italy, North Africa and other Mediterraneau areas. It stars Kirk Douglas as Ulysses, Anthony Quinn and Silvana Mangano. It is in English and Italian versions, and a joint production of Zenith Films of France, Lux Films of Italy and also Ponti and De-Laurentis, of that country. Ben Hecht and Irwin Shaw contributed to the script; Hal Rosson directed the photography, and Mario Camerini, a specialist on spectacles, directed. The film will be finished in time for a Rome premiere in December

MGM and Houseman Plan New "Romeo and Juliet"

MGM announced this week that John Houseman, producer of the forthcoming "Julius Caesar," has been engaged for the last several months preparing the screen production of another Shakespearean classic, "Romeo and Juliet," which will star Pier Angeli as Juliet. Starting date and other players have not yet been named. MGM first filmed the play in 1937 with Leslie Howard and Norma Shearer in the title roles. The company's "Julius Caesar" opened at the Booth theatre in New York on a two-a-day policy June 4. Showings will be on a widescreen with the utilization of stereophonic sound

MPAA Seen Not Joining "La Ronde" Court Plea

The Motion Picture Association of America is studying the New York Court of Appeals decision upholding the ban on "La Ronde," but indications are it will not join in appeal to the U.S. Supreme Court. "La Ronde" has been banned on grounds of 'immorality" and the industry organization prefers to identify itself with test cases such as "Pinky" and "Curly" in which there is no question of "immorality" or "obscenity" involved. Commercial Pictures Corporation, distributor of "La Ronde," have announced that they will file an appeal with the Supreme Court. Their case will be based on the vagueness of the New York State licensing law and the contention the ban is unconstitutional.

MPEA Work Still Studied

Although the current Federal Trade Commission investigation of the Motion Picture Export Association has been under way for six months, Rolf H. Keiland, head of the FTC's New York office, has announced that the end is not yet in sight. According to Mr. Keiland, the purpose of the investigation is to determine whether the MPEA is violating any Federal trade laws.

Particular attention is being paid to the effects of MPEA operations affecting the exhibition and sale of films in foreign markets, and foreign films in this country. Mr. Keiland said that there is still a question as to whether the FTC has any juri-diction in the matters under study.

Explaining the function of the FTC, the head of the New York office said that it is delegated to maintain supervision over organizations operating under the Webb-Pomerene Act. It must determine if such operations are in restraint of trade or have the effect of depressing or increasing market prices. This act authorized American industries to act unilaterally in reestablishing themselves in foreign markets following the last war.

Universal Sets District Managers Sales Meet

Universal Pictures Company has scheduled a two-day sales meeting of its district managers to be held June 8-9 in New York, it was announced by Charles J. Feldman, general sales manager. The meetings will map distribution plans for summer product, including "Francis Covers the Big Town," "All I Desire" and "The Great Sioux Uprising" to be released during July: "Thunder Bay," "The Man from the Alamo" and "Abbott and Costello Meet Dr. Jekyll and Mr. Hyde," for August release; and the special release of "The Cruel Sea." The men also will discuss special handling of the wide-screen and stereophonic sound engagements of "Thunder Bay" and U-I's first 3-D film, "It Came from Outer Space."

Rogers Unit Awards For Fight on TB

To serve as a stimulus in the fight against tuberculosis and other chest diseases, the Will Rogers Memorial Hospital has instituted a program of annual achievement awards. Announcement of the program was to have been made at a banquet May 30 in the Hotel New Yorker, New York, by Dr. Edgar Mayer, medical adviser to the board of the hospital.

In making the announcement before the members attending the annual convention of the American College of Chest Physicians, Dr. Mayer emphasized the importance of the battle against tuberculosis, pointing out that the bulletin of the National Tuberculosis Association reported, "the curious assumption on the part of some people that tuberculosis is no longer a major problem in the United States." This, the bulletin announced, was "not only at variance with the facts, but is downright dangerous."

The hospital awards will be sculptured bronze plaques and cash prizes to the presented in the fields of research, medicine and surgery. The initial presentation will be made at the 1954 convention of the American College of Chest Physicans and the joint conference of the American Medical

Association.

Nominees for the awards will be selected by the college shortly after January 1, 1954. The committee of judges, representing the two medical organizations and the staff of the hospital, will determine the individuals eligible for the prizes for outstanding achievement in the field.

Set "Melody" Release
The national release date for "Melody," Walt Disney's first 3-D cartoon, has been set for June 12, it has been announced Tuesday by Sid Kramer, short subjects sales manager for RKO, which will release the subject

Benjamin R. Tolmas Dies

Benjamin R. Tolmas, 72, retired motion picture salesman, died May 30 in a convalescent home at Broomall, Pa. Until his retirement a few years ago, he was asso-ciated with 20th Century-Fox as a salesman in Philadelphia.

George Barnes

George Barnes, veteran cameraman who won an Academy Award for his photography of "Rebecca," died May 30 in Hollywood. He is survived by his widow, two daughters, two stepsons and a stepdaughter.

Richard Rosson

Richard Rosson, 60, film director, died June 1 at his home in Hollywood. He had been suffering from a tropical disease contracted while on location in South Africa.

MANAGERS' ROUND TABLE

An International Association of Motion Picture Showmen—Walter Brooks, Director

We Can't Be Bothered With the Old Films

POR a long time now, it's been socially proper to gather in museums and elsewhere to view ancient movies, and word has gone out that these are superior in some way to anything new and current from Hollywood. Please don't believe a word of it. We ran most of the old films, when they were new, but we don't want to see them now. It would destroy an illusion, because we thought they were good, a few decades ago, and to see them again would reveal how clumsy, childish and crude our early efforts were.

There wouldn't be any harm in accumulating museum pieces as archives of motion picture history, if these films didn't fall into the hands of commercially-minded groups who use them as bait to attract paying customers to their subterranean caverns. We wish they would retire from commercial theatre activities and pull the hole in after them. Insult is added to injury by the fact that reams of publicity material make much too much of the artistic quality, or the relative value, of these out-moded film productions.

We know that Mary Pickford and the Gish girls were just young girls, with no more talent than today's pretty girls, in their first pictures. David W. Griffith was a pioneer, but he wasn't a perfectionist, nor did he ever dream of the degree of perfection that we have reached in present-day films. If we never see Rudolph Valentino again, it will be too soon, and that goes for all the others of his particular era. Worshiping the past, to the exclusion of the present, is living, backwards.

Out through the country, this theme is picked up and magnified. The cry for anything that's old, anything that's foreign, is chanted by a chorus of "arty" critics and "liberal" magazines. It's very, very social to join in the simulated applause for old films, and to sit on your hands when anything new is offered. You see it in the columns, and you hear it at the bars, because it's "upper-class"—to pan the bourgeois motion pictures.

FATHER'S DAY

Many managers make much of Mother's Day—and very properly—because Mother brings the family group to the movies and it is fitting that her favorite neighborhood theatre should be first to salute her on a community basis.

But June 21st is Father's Day—and we hope there will be as many or more who will do something equally nice for Dad. After all, he's the one who digs down to buy the tickets, and who pays and pays and pays, all year around. Give him a break, and see how much he appreciates it! He deserves it.

In England, where they are ahead of us in many ideas, they pay particular attention to Pater. We recall some wonderful photographs that have come to us in the British mail, showing the broad smiles of "oldest fathers" who have been brought up to the stage, and introduced to the audience by the manager, in typical British fashion, and with high good humor.

Some carping critics complain about the commercialism of Mother's Day and Father's Day. Don't let them have any cause—but don't worry about it, either. Your local merchants will welcome the chance to cooperate with you in the sponsorships of Father's Day. Your theatre gives them showmanship advantages and a place to display their merchandise.

Recently, in the Saturday Review, Arthur Knight was charmed with his own witty headline—"The Movies Are Wider Than Ever"—but he had nothing good to say about anything that was new in film industry. His closing remark: "It doesn't seem to have occurred to anyone yet that inanity magnified to six times its normal proportions is scarcely any the less inane." A contemporary says "The public doesn't care a 1-D hoot for such criticism."

What it costs to install and re-install, for Cinerama, is one for the book. An old Broadway manager, whom we found exploring at the Broadway the day we were similarly exploring, told us it cost \$110,000 to put Cinerama in the house and that they took out 400 seats. Sol knows. Now, he says it will cost \$47,000 to restore the house to its original form, (a contractural requirement with the Shuberts) so this adds up to \$157,000, to get in and out of this old theatre, with a new process.

Now comes the pay-off: They are spending another \$50,000—(their figures; and Sol is no longer interested, because this is a film theatre) to put Cinerama into Warner's Warner theatre, 47th Street, which makes the total \$207,000 for installing, uninstalling and re-installing, to date, for this one Broadway run. And, at the Warner, they are reducing the seating capacity, from 3720 to 1535, which means that 2185 seats have been "voided" to make Cinerama as infimate as possible, in a formerly big theatre.

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The wire services have given wide coverage to a news bulletin from Hollywood that movie theatre receipts are "off" \$108,000,000 in 1952, and this isprinted and re-printed in hundreds of newspapers with such headlines as "No Drop in the Bucket"—"Movies Blame TV and Tax" for what is apparent calamity. The public doesn't appreciate the fact that this loss, from a 1951 gross of \$1,278,000,000 to the current receipts of \$1,170,000,000 is a decrease of less than 8½ per cent. It sounds like a lot to quick readers who get all their news in the headline and never apply any reasoning.

They might be interested in the comparative figures of the Internal Revenue Bureau, who admit an increase in their business, which amounted to twelve billion dollars in 1952, an increase of 20% over the previous year. And also admit that they will have to get a further increase of fifteen billion dollars next year!

—Walter Brooks

Lucky Guys!

How tough it is to run a theatre! Especially when you can pose with your animated lobby display, as does manager Herbert Royster, of the Mayfair theatre, Boston!

Dale Tysinger manager of Shea's theatre Ashtabula, Ohio, located Mrs. Emil Lund in his town, an authentic survivor of the Titanic disaster in 1912, and the picture below made the front page in the Ashtabula Star-Beacon.





Arnold Gary, manager of the College theatre, Birmingham, with Roy Rogers and Trigger, center, and two of the staff of "Pizitz"—which is a local department store with an odd name—to sponsor the Roy Rogers Riders Clubs.





Manager Larry Graver, of the Stanley-Warner Mastbaum theatre in Philadelphia had this fine opportunity to build a proper display for "Shane" in gigantic panels 42 x 14 feet high!



Celebration in Albuquerque, for the world premiere of RKO's "Split Second" at the Kimo theatre, with Alexis Smith starring in the street parade.

Keith Maupin, manager of the Richland theatre, Richland, Wash., built this "paper sculpture" display, using only paper, scissors and a stapler!



Mr. Goldwyn Should See This Doctor

Whatever's the matter with this industry, we think that Sam Goldwyn should consult Charles Doctor, manager of the Capitol theatre, Vancouver, and get from him what we believe is the answer to the distributor's prayer—a showman's submission on the altar of selling approach for "Hans Christian Andersen"—and if Mr. Goldwyn gets one other campaign as good as this, from any place in the wide world, we'll perform the ceremonial rites in Macy's window at high noon. It's phenomenal.

Charlie Doctor has given "Hans Christian Andersen" what we have come to know in this corner as "the Vancouver treatment"—and that means about twelve times better than anything he has seen from any of the Five Continents. We know, because we have Round Table members all over the world, as widespread as Sam himself, and he's seen nothing like this, unless he comes to see it here.

Charlie's book contains 64 newspaper-size pages and weighs 16 pounds. We can't attempt to review it all here, in this limited space, except to say that it is more of "Hans Christian Andersen" in more compact space than anything we've seen or heard of, except the reels, in film cases, which might weigh more, but contain less of the showmanship that is included here. It takes more than the picture on the screen to sell the same picture, on the box office line, to those who are potential buyers.

The campaign in Vancouver began weeks ahead of playdates with the Academy Award nominations. It continued through Easter week with six days of a coloring contest for a coming attraction, with the cooperation of the Vancouver News-Herald. Then came 62 show windows, arranged cooperatively by local merchants under the gentle guiding influence of Charlie Doctor. Then followed cooperative newspaper advertising in advance of playdates, and a wonderful newspaper campaign, with paid advertising plus co-op ads in such display as to embarrass description. Thirteen days on the front-page is just an indication,

Then follow prize contests and radio ticups which equal or surpass anything that we see in these United States, from any source whatever. That's why we suggest that Mr. Goldwyn better see this book. He night better be flying to Vancouver than anywhere in Europe, although we'll admit that showmanship is better, overseas, as a general rule, than it is in the U. S. A.

He Quotes the "Herald"

Wallace Bruce, manager of the Fox theatre, Lyons, Kansas, a town of 4500 population, pleased with advertising for "Small Town Girl," which his local paper gave special treatment. He quotes the HERALD in a letter of recommendation for the picture.

CONTENDERS FOR QUIGLEY AWARDS

JERRY BAKER Keith's Washington, D. C.

JOHN BALMER Strand Plainfield, N. J.

JAMES W. BERGEN Greenpoint, Brooklyn

I. BERGER Jefferson, New York

DAVE BORLAND Dominion Vancouver, Can-

HUGH BORLAND

JOSEPH S. BOYLE Poli, Norwich, Conn.

DEANE BROWN Lyric, Indianapolis R. N. BROWN

Astra, Kirton, Eng. J. E. BURDICK Stanley Vancouver, Can.

BILL BURKE Capitol Brantford, Can.

CECIL CARTWRIGHT

J. CAHN Hamilton, New York

JIM CAMERON Capitol Ft. William, Can.

R. CASAMASSINE Franklin, New York

A. E. CAULEY Paramount Peterboro, Can.

MARTIN CAVE Dominion Victoria, Can.

LOUIS COHEN Poli, Hartford, Conn.

HELEN COLOCOUSIS St. James Asbury Park, N. J.

JOHN G. CORBETT Paramount Syracuse, N. Y.

PHILIP de SCHAAP Paramount Amsterdam, Holland

Amsterdam, Holland
CHARLES DOCTOR
Capital

Capitol Vancouver, Can. GEORGE DUNN

Orpheum, Brooklyn W. D. DWORSKI Harris, Findlay, O. LAWRENCE EDGE Alhambra Shotton, Eng.

JOHN W. ELLIS Odeon, Chester, Eng. HUDSON EDWARDS Hy-Way 80 Drive-In Savannah, Ga.

DOUGLAS EWIN Regal, Oxford, Eng.

CARL J. FERRAZZA Keith's, Cincinnati, O.

ED FORCE Bushwick, Brooklyn

ARNOLD GARY College Birmingham, Ala. F. O. GEBHARDT

F. O. GEBHARDT Mesa, Los Angeles, Cal. H. GENT Hippodrome

Liverpool, Eng. VOGEL GETTIER Broadway Kingston, N. Y.

SAM GILMAN State, Syracuse, N. Y.

JOHN W. GODFROY Paramount, Ashland, Ky.

IRVING GOLD 86th Street, New York

J. M. GOW Capitol Nanaimo, Can.

HARRY GREAVES Wintergarden Brisbane, Australia

J. GREENBERGER Prospect, Brooklyn

E. D. HAINGE Odeon Birmingham, Eng.

MERLE F. HALLFORD Martin Theatres Thomson, Ga.

N. J. HARTLE Capitol, Bolton, Eng.

BOB HARVEY Capitol North Bay, Can.

WILLIAM HASTINGS Orpheum, Denver, Col.

JOHN HEARNS Proctor's New Rorchelle, N. Y.

HERB HEINTZ Keith's Flushing, N. Y.

BOB HELM United Artists San Jose, Cal.

W. A. HILTON Astra, Marhan, Eng. S. D. HOLMAN Plaza, Plymouth, Eng.

D. HUGHES Regal Cheltenham, Eng.

T. A. JACKSON Odeon, Chester, Eng. MARGE KEINATH Jackson Jackson Heights, N. Y.

BARBARA E. KERN Delancey Street New York, N. Y.

ARNOLD KIRSCH De Luxe, New York

SIDNEY KLEPER College New Haven, Conn.

SHELDON KLIMAN Riviera, Hastings, Minn.

ARTHUR KOCH Proctor's Mt. Vernon, N. Y.

RUDOLPH KRAMER Chester, New York

JOHN E. LAKE Savov. Luton. Eng.

R. C. LANGFITT Orphoum, Dubuque, Ia.

RALPH LANTERMAN Community Morristown, N. J.

FRED C. LEAVENS Elmdale, Ottawa, Can. M. LEVINE

Dyker, Brooklyn, N. Y. G. LOCKYER Odeon, Stafford, Eng.

A. LOEWENTHAL Ward, New York, N. Y.

J. T. LOKENBERG Asta, Hague, Holland

J. LONGBOTTOM Odeon Middlesbrough, Eng.

ABE LUDACER Valentine Toledo, Ohio

T. MURRAY LYNCH Paramount Moncton, Can.

P. E. McCOY Miller, Augusta, Ga.

C. L. McFARLING Orpheum Sioux City, Ia.

TONY MASELLA Palace, Meriden, Conn.

KEITH MAUPIN Richland Richland, Wash.

GEORGE PETERS Loew's Richmond, Va.

ALEX G. PLUCHOS Keith's White Plains, N. Y.

E. G. PIKE Odeon, Southend, Eng.

LESTER POLLOCK Loew's, Rochester, N.Y. L. C. PROCTOR Astra Pembroke Dock, Wales

CLAYTON O. PRUITT Coliseum, New York

C. A. PURVES Astra, Hemswell, Eng.

JOE REAL Midwest Oklahoma City, Okla

RICHARD REYNOLDS Alhambra, New York

M. L. RHEINFELD Tilyou Coney Island, N. Y.

C. RICHARDSON Astra, Kirkham, Eng.

JAMES ROBERTSON Regal, Girvan, Scot.

SYDNEY L. SALE Granada, Dover, Eng.

LARRY SCHAIN Marble Hill, New York H. G. SCHENK Paramount Films Frankfort, Germany

SOL A. SCHWARTZ Fordham, New York

CHAS. SEUFERLING 23rd Street, New York

WALLACE SHAFFER Strand, Dubuque, Ia.

HAROLD SHAMPAN Gaumont Islington, Eng.

OLGA SHARABURA Orpheum Sault Ste. Marie, Can.

FRED E. SMITH Kenmore, Brooklyn

JOE SOMMERS Kingston Kingston, N. Y.

S. L. SORKIN Keith's, Syracuse, N. Y. FRED TYLER

Grand, Banbury, Eng. LILY WATT

Odeon Coatbridge, Scot. JOHN W. WILKINSON Haymarket Newcastle, Eng.

G. C. WILLIAMS Regent, Chatham, Eng. LOUISE WILSON Loew's, Rochester, N. Y.

CECIL G. WINSTEAD Carolina Rocky Mount, N. C.

J. A. WOODWARD Astra Milksham, Eng.

You Can Do It In Your Town!



Nothing is more in the news than Korea, and nothing can be better public relations for a theatre than to provide this triendly and family message service from your lobby, direct to the boys in the Far East, with the cooperation of short-wave amateur radio clubs. Here you see Sid Kleper's use of this great idea, in the lobby of Loew's College theatre, New Haven, Conn., as promotion for MGM's "Battle Circus."

Metro Call Their Shots

MGM Pictures of Canada Ltd. announces a \$250,00 cash award for the best over-all publicity, advertising and exploitation campaign on "Young Bess" submitted by one of the following Canadian showmen: Chas. Doctor, Capitol, Vancouver: Cliff Denham, Royal, Victoria; Walter Wilson, Paramount, Edmonton; Ralph Mitcheltree, Capitol, Calgary: Hilliard Gunn, Capitol, Regina; Bill Novak, Capitol, Winnipeg; Ray Tubman, Capitol, Ottawa; Pete Seelinger. Capitol, Halifax; Harrison Howe, Paramount, Saint John; Joe Lefave or Ed Lamoureaux, Capitol or Palace, Windsor; Al Smith or Sam Hebscher, Capitol or Palace, Hamilton. MGM's "Young Bess," story of the life of Elizabeth I, was released across Canada in time for the Coronation.

Nothing Sarong With It

Harry Unterfort obtained such a whale of a co-op page, filled with flying girls in their girdles, sponsored by "Sarong" you-knowwhats—"the girdle that walks and doesn't give"—as advertising for "Niagara" at Schine's Paramount theatre, Syracuse—that we think he must be blushing yet.



Schine Showmanship

Jack Mitchell, manager and his assistant, John Macedone, at Schine's Auburn theatre, Auburn, N. Y., had two complete campaigns for "The Clown" and "Mississippi Gambler"—both of which get applause from Gloversville and from this corner.

Spike Cary, manager of Schine's Palace theatre, Onconta, N. V. has a bright idea with high public relations value, to invite student groups at the local State Teachers College to visit the theatre as part of visual education training. It has brought him some excellent newspaper breaks.

Pre-Selling "The Robe"

More than one million persons to date have seen "The Robe" paintings by Dean Cornwell which 20th Century-Fox is touring as advance publicity for the CinemaScope-Technicolor production being released this fall, according to reports from 11 leading department stores which have exhibited the noted canvasses.

The tour, which was launched in February, has seen the paintings on display for periods ranging from one week to 10 days each at Bamberger's, Newark; Davison-Paxon, Atlanta; Macy's, Kansas City; Macy's, San Francisco; LaSalle & Koch, Toledo; Younkers, Des Moines; Higbee's, Cleveland; Jordan-Marsh, Boston; Shephard, Providence; Cherry & Webb, Fall River; and currently at Cherry's, New Bedford.

Complementing showings of the paintings is a handsome 16-page brochure of color reproductions—suitable for framing—of the oil paintings, as well as production and background information dealing with the 20th Century-Fox screen adaptation of the best-seller—the first picture scheduled for exhibition in the panoramic CinemaScope process.

On sale only at the stores showcasing the Cornwell series, the booklet also contains a synopsis of the film's screen play; biographies of author Douglas; illustrator Cornwell; Darryl F. Zanuck, vice-president in charge of production for 20th Century-Fox; Frank Ross, producer of "The Robe"; and Henry Koster, director of the \$4,000,000 spectacle. Stars Richard Burton, Jean Simmons, Victor Mature, Michael Rennie, Dean Jagger and Betta St. John are also singled out for mention in the booklet, published by Al Greenstone and Co., New York.



Art Stanisch, manager of Switow's Kentucky theatre, Louisville, poses with Mrs. Jane Mclivaine, editor-author of "It Happens Every Thursday" and Earle Payne, booker for the Switow circuit, with the co-op display provided for this picture by local Triangle stores. A good showman, and a showman's picture!

FILM BUYERS RATING

Film buyers of independent circuits in the U.S. rate current product on the basis of its performance in their theatres. This report covers 130 attractions, 6,518 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
Abbott & Costello Go to Mars (Univ.)	_	2	14	13	2
Abbott & Costello Meet Captain Kidd (WB)	2	11	41	20	11
Above and Beyond (MGM)	13	60	30	2	1
Against All Flags (Univ.)	-	5	29	29	22
All Ashore (Col.)	1	3	21	7	3
Androcles and the Lion (RKO)	1	1	8 25	11	2
Angel Face (RKO)	6	7	3	12	2
Anna (I.F.E.) April in Paris (WB)	4	20	30	28	ı i
Bad and the Beautiful, The (MGM)	2	27	35	43	4
Battle Circus (MGM)	_	7	47	15	11
Because of You (Univ.)	9	41	46	13	2
Black Castle, The (Univ.)	, alone	1	7	10	6
Blackbeard, the Pirate (RKO)	-	8	29	21	13
Blazing Forest (Para.)	2	2	21	41	3
Bloodhounds of Broadway (20th-Fox)	2	9	34	28	4
Blue Gardenia, The (WB) Breaking the Sound Barrier (UA)	3	3	3	8	10
Bwana Devil (UA)	17	13	4	4	1
By the Light of the Silvery Moon (WB)	-	7	23	3	3
Call Me Madam (20th-Fox) Cattle Town (WB)	3	9	23	12	7
City Beneath the Sea (Univ.)	2	1	13	12	8
Cleopatra (Para.)	1		1	5	9
Clown, The (MGM)	4	37	49	19	3
Clown, The (MGM) Come Back, Little Sheka (Para.)	12	28	16	2	400
Confidentially Connie (MGM)	-	1	15	13	10
Count the Hours (RKO)	-	-	-	1	6
Desert Legion (Univ.)	-	5	11	19	-
Desperate Search, The (MGM) Destination Gobi (20th-Fox)	-	-	22	5	3
Destination Gobi (20th-Fox)	-	3	15	24	2
Down Among the Sheltering Palms (20th-Fox)		ı	8	11	2
Eight Iron Men (Col.)	1	I	14	23	3
*Face to Face (RKO)	-	_	-	3	1
Flat Top (AA)	4	20	42	5	-
Four Poster, The (Col.)	4	2	1	5	6
†Girl Who Had Everything (MGM)	-	-	7	1	-
Girls in the Night (Univ.)	-	9	12	-	2
Girls of Pleasure Island (Para.)	1	2	9	2	1
Gunsmoke (Univ.)	1	18	21	16	1
Hangman's Knot (Col.)	2	31	41	7	3
Hans Christian Andersen (RKO)	15	9	2	1	1
Happy Time, The (Col.)	4	1	5	15	24
Hiawatha (AA)	-	3	23	9	1
Hitch-Hiker, The (RKO) Hour of 13, The (MGM)	-	2	3	2	-
Hour of 13, The (MGM)	21	7	2	3	3
House of Wax (WB)	21	3	2	,	-
I Confess (WB)	-	9	7	26	5
I Don't Care Girl, The (20th-Fox)	-	6	32	30	7
Love Melvin (MGM)	-	7	33	31	8
Invasion U.S.A. (Col.) Iron Mistress, The (WB)	2	30	69	10	11
	28	42	30	16	3
Ivanhoe (MGM)	2.0	72	30	10	3
Jack McCall, Desperado (Col.)	-	-	1	7	3
Jalopy (AA)	2	2	3	-	1
Jazz Singer, The (WB) Jeopardy (MGM)	-	-	21	20	40
Jeopardy (MGM)	9	18	5	15	4
Jungle Girl (AA)		1	9	4	,

	EX	AA	AV	BA	PR
Kansas City Confidential (UA) Kansas Pacific (AA)	-	4	9	5	7 5
Lady Wants Mink (Rep.)	_		-	1	5
Last of the Comanches (Col.)		1	9	28	4
Law and Order (Univ.) Lawless Breed (Univ.)	2	16	40	4	1
Limelight (UA)		2	-	-	4
Lone Hand (Univ.)	-	6	15	6	-
Ma and Pa Kettle on Vacation (Univ.) Man Behind the Gun (WB)	35	20	18	7	-
Man in the Dark (Col.)	2	6	5	1	-
Meet Me at the Fair (Univ.) Member of the Wedding (Col.)	3	10	30	26	3
Million Dollar Mermaid (MGM)	21	72	32	î	-
Mississippi Gambler (Univ.)	20	56	26 37	17	2
Montana Belle (RKO) Moulin Rouge (UA)	4	B	37	3	-
My Cousin Rachel (20th-Fox)	-	6	16	26	10
My Pal Gus (20th-Fox)	4	24	38	26	3
Naked Spur, The (MGM) Never Let Me Go (MGM)	6	53	43	6	1
Never Wave at a Wac (RKO)	3	32	36	6	_
Niagara (20th-Fox)	5	44	38	8	2
Night Without Sleep (20th-Fox) *No Holds Barred (AA)	-	4	17	3	9
Off Limits (Para.)	2	11	10	10	
Operation Secret (WB)	400	3	24	21	15
Outpost in Malaya (UA)	-	1	11	8	9
Pathfinder, The (Col.) Peter Pan (RKO)	24	2	13	12	2
Plymouth Adventure (MGM)	7	18	46	48	8
Pony Express (Para.)	-	16	15	4	-
*Pony Soldier (20th-Fox) President's Lady, The (20th-Fox)	10	16	50 31	34	2
Prince of Pirates (Col.) *Prisoner of Zenda (MGM)	-	12	43	6	4
Quiet Man, The (Rep.)	37	49	16	10	1
Quo Vadis (MGM)	38	32	1	4	-
Raiders, The (Univ.)	1	3	17	29	4
Redhead from Wyoming (Univ.) Ride the Man Down (Rep.)	1	5	35	14	3
Road to Bali (Para.)	37	62	24	3	-
Rogue's March (MGM) Ruby Gentry (20th-Fox)	10	35	9 23	8	5
				22	5
Salome (Col.) *Savage, The (Para.)	5	16	39	16	2
Seminole (Univ.)	-	15	17	8	1
She's Back on Broadway (WB) Silver Whip (20th-Fox)	ı	8	28	35	5
Sky Full of Moon (MGM)		3	2	24	8
Small Town Girl (MGM) Snows of Kilimaniaro (20th-Fox)	24	5 47	10	15	1
Sombrero (MGM)	1	4	5	15	1
Split Second (RKO)	-	mile.	7	5	-
Star, The (20th-Fox) Stars and Stripes Forever (20th-Fox)	22	67	35	13	27
Stars Are Singing, the (Fara.)	-	2	20	16	8
Stooge, The (Para.) Stop, You're Killing Me (WB)	31	37	33	39	24
Strange Fascination (Col.)	-	100	-	~	5
Tall Texan, The (Lippert)	4	1	2	3	-
Taxi (20th-Fox) Thief of Venice (20th-Fox)	-	4 2	8 7	14	5
Thunder in the East (Para.)	3000	8	30	29	6
Thunderbirds (Rep.) †Titanic (20th-Fox)	1	7	41	10	1
Tonight We Sing (20th-Fox)	-	2	2	i	4
Torpedo Alley (AA) Treasure of Golden Condor (20th-Fox)	-	5	33	6	2
Tropic Zone (Para.)	-	6	18	29	6
Trouble Along the Way (WB)	1	7	12	21	4
Voodoo-Tiger (Col.)	-	1	6	2	_

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Women Cite 'Best Films'

WASHINGTON: The "best film" awards of the General Federation of Women's Clubs have gone to Walt Disney's "Peter Pan," Samuel Goldwyn's "Hans Christian Andersen," and Warner Brothers' "Story of Will Rogers." Other awards went to Shirley Booth as "best actress" and Sherry Jackson as "best child actress,"

The awards were presented last week at a "motion picture luncheon" session of the clubs' annual convention here.

The luncheon was addressed by Eric A. Johnston, president of the Motion Picture Association of America, who noted the recent report by the clubs' motion picture division "that more outstanding films were offered to the public in the last year than ever before." Mr. Johnston promised that this "will not cause complacency, but will

serve to encourage Hollywood to produce even better pictures."

The film industry seeks neither subsidy nor protection from the Government, Mr. Johnston told the luncheon, "and by the same token, American film producers oppose Government control or interference. They believe in and they practice self-regulation in matters concerning public taste and morals."

Legion of Decency Passes Eight Films Reviewed

The National Legion of Decency this week approved eight new films, putting three in Class A, Section I, morally unobjectionable for general patronage, and five in Class A, Section II, morally unobjectionable for adults. In Section I are "Iron Mountain Trail," "Savage Frontier" and "Tarzan and the She-Devil." In Section II are "City of Bad Men," "Fort Ti," "Sun Shines Bright," "Thunder Bay" and "Tonight at 8:30."

New York Variety Club To Honor Past Heads

Three past chief barkers of the Variety Club of New York will be honored by the organization at a luncheon June 18 at the Hotel Piccadilly, New York. Those to be honored are Max A. Cohen, Fred Schwartz and William J. German. Chairman of the luncheon committee are Edward Lachman, present chief barker; Edward L. Fabian, first assistant chief barker, and Martin Levine, second assistant chief barker.

Six-Week Field Drive For Three UA Films

A six-week advance exploitation drive that put 10 men in the field covering 34 key cities three times over has been launched by United Artists in behalf of three releases, "Return to Paradise," "Melba" and "The Moon Is Blue." The entire country will be blanketed by triple campaigns, it was announced. The 10 exploiteers will concentrate on one of the three at a time.

The Product Digest

Julius Caesar

MGM-For the Ages

If William Shakespeare could come alive for two hours probably his most rewarding experience would be to see this presentation of his "Julius Caesar." No dramatist has ever been blessed with such a cast and production,

While "Julius Caesar" lacks the colorful pageantry of "Henry V" and the intense drama of "Hamlet" (to mention two of Shakespeare's plays brought to the screen in recent years), the enthusiastic group of players assembled by Dore Schary for this film would be difficult to match and impossible to exceed. Their collective triumph is the greater because "Julius Caesar"-as scholars agree-is not one of Shakespeare's best plays though it has always been one of the more popular. This is true because in it are included some of the poet's finest lines in commentary on human nature with its vanities, weaknesses and virtues. The delivery of the words of Shakespeare is rendered matchless by the wonderful recording made by the studio's sound men.

In a situation of this kind apportionment of honors would challenge the wisdom of a Solo-Critics and other patrons will long dispute who gives the best performance. The cast names—that will over-tax the largest marquee names—that will over-tax the largest marquee—guarantee quality. As performed under the splendid direction of Joseph L. Mankiewicz, expectations are markedly exceeded. There are three major roles: Brutus, Mark Antony and Cassius; and four important parts of lesser length: Julius Caesar, Calpurnia, Portia and

That James Mason as Brutus and John Giel-That James Mason as Brutus and John Glel-gud as Cassius are excellent should be no sur-prise. That Marlon Brando is equally excellent as Mark Antony may be one. The other roles by Louis Calhern, Greer Garson, Dehorah Kerr and Edmond O'Brien respectively are handled

in fine fashion The mounting of the black and white pro-The mounting of the black and white production by John Houseman emphasizes dramatic values. The sets are somewhat stylized and reminiscent of a stage production on a grand scale. Ample sweep is given for the camera in the crowd and battle scenes. It would be hard to point to a film where the fluidity of the camera with its closeups and quick movements does more to make a writer's words understandable. And here the words are all Shake-presery.

While the subject matter deals with the over-While the subject matter deals with the over-throw of a dictator and the motives of the persons immediately concerned, the plot has universal application. This is true because every man—and woman, too—has within him something of a Brutus, a Caesar, a Cassius and a Mark Antony.

"Julius Caesar" in this version will go on through the ages theilling andiences as long

through the ages thrilling audiences as long

as film is run through projectors. For the exhibitor, the question is simply—Are there enough patrons who will appreciate it in his community? There are thousands of theatre operators around the world who can and will play this picture to the mutual profit and satisfaction of themselves and their audiences. For certain types of theatres long runs are assured

Obviously this is no film to be viewed without close attention by each member of the audiout close attention by each member of the audience. In common with many good films, it must be seen from the beginning or much will be lost. Those who do not care to listen, to watch and to think will not be well entertained. Those who do will enjoy a couple of their finest hours in the theatre.

Seen at the home office screening room. Revieweer's Rating: Superior.—M. Q., Jr.

Special releas	se. Running	time, 121	minutes. PCA
No. 16238. Get	neral audience	e classifica	tion.
Mark Antony .			.Marlon Brando
Brutus			James Mason
Cassius			John Gielgud
Julius Caesar .			Louis Calhern
Casca			Edmond O'Brien
Calpurnia			Greer Garson
Portia			Deborah Keri
George Macrea	dy, Michael	Pate, Rich	ard Hale, Alas
Naper, John He	yt, Tom Pow	ers, Willia	m Cottrell, Jac.
Raine, Lin Wol	ie, Morgan F:	arley, Bill	Phipps, Douglas
Watson, Dougli	ass Dumbritle	. Rhys W	illiams, Michael
Ansara Dayton	Lummis, Ed	mund Pur	dom. Paul Guil-
Joyle, John Don	cette, Lawrer	ce Dobkin	. Jo Gilbert

Forever Female

Paramount-Comedy Drama

Witty and gay, an insight into the tangled, aggressive lives of the precious talented and literate performers and producers of the legitimate theatre, this owes much to the writing of Julius J. and Philip G. Epstein. It also owes its charm and unflagging energy to a superior its charm and unflagging energy to a superior production in all departments and the direction of Irving Rapper; to the intelligence of producer Pat Duggan; to the perfection of performances from Ginger Rogers, Paul Douglas, William Holden, a host of character players, and Pat Crowley, one of Paramount's rising young actresso

There have been frank and nonetheless synipathetic portrayals of Hollywood; this does the same to the legitimate theatre. Paul Douglas is same to the legitimate theatre. Paul Douglas is the producer, sometime successful, always starting the great but aging actress, Ginger Rogers, and always in love with her. Miss Rogers is his former wife, conceited, imperious, talented but unable to compromise with age. Along comes playwright Holden, whose play about a mother-and-daughter struggle they rewrite so Miss Rogers may play the daughter. The play flops out of town. Meanwhile, Holden has compromised his principles sufficiently to accept not promised his principles sufficiently to accept not

only rewriting but a role as one of a number of younger men whom Miss Rogers has had as lovers. He accepts the engagement, with at-tendant publicity, and the premise that further rewriting will make his play successful. He also has put aside repeatedly and then

finally the overtures of an appealing young actress, who feels the play is good as written originally and that she can play the daughter; and whose zaniness and unlimited aggressiveness is at first amusing, then pathetic, and then annoying—and who loves him. This is Miss

The denouement is when Holden realizes Miss The denouement is when Holden realizes Miss Rogers is using him. He finds Miss Crowley in summer stock, in his play, and proving her talent. This leaves Miss Rogers and Douglas free to find each other anew. And it provides for the payoff—a successful Broadway play, the original one, in which Miss Rogers plays the mother, and Miss Crowley the daughter, and which Douglas produces.

All the players are happy and civilized in the theatrical manner. Some of the best hits are in

theatrical manner. Some of the best bits are in the repeated visitations to Sardi's, traditional rendezvous of theatre people, successful and not so successful.

Seen at the company's New York projection room, where experienced circuit film buyers were openly amused. Reviewer's Kating: Excellent.—Floyd Stone,

Release date, August, 1953. Running time, 93 min-tes. PCA No. 16281. General audience classifica

South Sea Woman

Warner Bros .- Adventure Drama

A sense of humor and a bouncing pace has been put into a south sea drama to make "South Sea Woman" delightful and relaxing entertain ment. Among the other ticket-selling assets of this story of two marines and a girl, is the cast that portrays the above-mentioned roles, Burt Lancaster, Virginia Mayo and Chuck Connors. Occasionally the construction seams of the story show, but that is of minor im-portance, for the overall effect of this adven-ture is one of charm and mirth.

As the story opens, Lancaster, a strapping marine sergeant, is being tried for desertion. Strangely, he refuses to speak in his own behalf, despite the urgent pleadings from Miss Mayo. Through a succession of deitly-handled flashbacks, the story of the past is pieced together.

Lancaster and Comors, two inseparable marine buddies, seemed always to be getting in and out of trouble in all sections of the globe. In Shanghai, Connors meets and falls in love

with Miss Mayo. His plans to marry her result in several repercussions, the final upshot of which land the marines, not with their regiment, but on a Chinese junk. From here fate and circumstance conspire to deposit the trio on a south sea island. Comors and Miss Mayo are still persistent in their determination to marry, but it seems something is always coming to be recently in the content of the content of

marry, but it seems something is always coming up to prevent it.

The screenplay by Edwin Blum, which opens before Pearl Harbor, has Lancaster discover that the island is being used as a secret base by the Nazis. When he tries to enlist the aid of Connors in destroying the Nazi hideout, he finds the latter would rather enjoy the pleasures of the island, and even be a deserter. In the finale, Lancaster does rally his buddy into a heroic stand and both play havoc with the enemy.

It goes without saying that the court martial pronounces Lancaster a hero, and as a handsome reward, he wins the hand of Miss Mayo.

Sam Bischoff produced and Arthur Lubin directed from the screenplay by Edwin Blum. Seen at the home office projection room. Reviewer's Rating: Very Good. — MANDEL HERDSTMAN.

Release date, June 27, 1953. Running time, 99 minutes, PCA No. 16496. General audience classification.
Set O'Hearn Burt Lancaster Ginger Martin Virginia Mayo David White Chuck Connors Arthur Shaelds, Barry Kelley, Leon Askin, Veola Vonn, Robert Sweetey, Haydren Rorke, Raymond Greenleaf, Paul Burke, Henri Letondal, William O'Leary, John Anderson, Georges Saurel, Viola Daniels, Peter Cheng

The Affairs of Dobie Gillis

"The Affairs of Dobic Gillis" is a bright, slaphappy comedy with music featuring sheer energy, goodwill and a bundle of young talent. The latter includes pert Debbic Reynolds and loose-limbed Bobby Van (in the title role) as a couple of slightly giddy college kids involved in an equally giddy story and screenplay by humorist Max Shulman. Shulman, it will be remembered, is the author of the best-selling comic novels, "Barefoot Boy with Cheek" and "The Feather Merchants."

The combination of talents here is happy in all respects. Designed as a modest production, the film may not win great awards, but it certainly will entertain the customers from—as the saying goes—Maine to California. Van, heretofore known principally as a dancer, makes a fine Shulman hero—the uncomplicated extrovert brimming with goodwill towards men and a fatal attraction towards women and bad luck. As his lovesick foil, Miss Reynolds displays, along with her vocal charms, a sure comedy technique which perhaps has never been seen to as good advantage.

The story a meandaring offsix describes

to as good advantage.

The story, a meandering affair depending on comic interpretation rather than surprising invention, follows Van's adventures on his enrollment as a freshman at Grainbelt University where he promptly falls in love with Miss Reynolds. She, like him, has a strong apathy for books and a penchant for getting into compromising scrapes. Together they dance, sing and blow up the chemistry building, which fiasco prompts her parents to pack her off to New York and away from Van. How they are eventually reunited with the indication that true love will be allowed to run its course, makes for some biglible angiver forcient situations.

and blow up the chemistry building, which fiasco prompts her parents to pack her off to New York and away from Van. How they are eventually reunited with the indication that true love will be allowed to run its course, makes for some highly amusing farcical situations.

A couple of other newcomers who share the comedy, singing and dancing spotlights are Barbara Ruick and Bob Fosse, two more freshmen endowed with talent and energy to spare. On hand also are Lurene Tuttle and Hanley Stafford (the late "Baby Snooks" radio papa) as Miss Reynolds' distraught parents, and Hans Conried, who makes something especially funny of a fey English professor sentenced to teach grubby little freshmen the rudiments of grammar.

Arthur M. Loew, Jr. produced and Don Weis directed the show which is frenetic but also fresh and bears the overall MGM polish.

Songs spliced into the action include "All I Do Is Dream of You," "I'm Through with Love" and "You Can't Do Wrong Doing Right."

Seen at the MGM screening room in New York. Reviewer's Rating: Very Good.—Vin-CENT CANBY.

Release date.	Lune 19,	1953.	Running	time, 74 min
utes. PCA No.	16408. (General	audience	classification
Pansy Hammer			De	bbie Reynold
Dobie Gillis				Bobby Va
Lorna Ellingbox				
Charlie Trask				Bob Foss
Hanley Stafford				
Lane, Archer M				
Sessions				

Sea Devils

RKO-Coronado-

Sea Adventure in Color

"Sea Devils" charts a formula course on the high seas of adventure, piracy and intrigue. Yvonne De Carlo and Rock Hudson share the lead in this boisterous drama of the Napoleonic era. It has some solid ingredients of action and excitement, but they rest on a rather frail narrative foundation. Despite this, however, the non-critical fan should be amply pleased for there is some good outdoor settings in color by Technicolor and a number of provocative scenes with Miss De Carlo.

scenes with Miss De Carlo.

With the ominous shadow of Napoleon falling over Britain, Miss De Carlo undertakes a delicate mission. Assuming the identity of a French countess, she strives to maneuver into a position where she can furnish critical information to the British. In the meantime, she meets soldier-of-fortune and smuggler Hudson. In strict accordance with what is expected, the two fall in love. However, Hudson, thinking Miss De Carlo is a French spy, completely upsets the delicate planning and throws her into jeopardy.

The screenplay designed by Borden Chase has a number of brawls, close calls, and outbreaks of skullduggery in it. In the climax, Miss de Carlo finds herself in the clutches of the retributive French, with execution impending for her. At this point Hudson learns that actually she is on the side of the British and forthwith proceeds to rescue the distressed damsel. The accomplishment of the rescue makes for some satisfactory, quick-paced drama which leads to the happy ending.

which leads to the happy ending. As the distrustful Rantaine, a rival smuggler, Maxwell Reed, provides an obstreperous opponent for Hudson.

A Coronado Production, it was produced by David E. Rose and directed by Raoul Walsh. The story was inspired from Victor Hugo's "Toilers of the Sea."

Seen at the home office exchange projection room. Reviewer's Rating: Good.—M. H.

Release	date.	May.	1953	Running	time, 91	minutes.
PCA No.	16054	Gene	ral au	dience el	essification	1,
Drouette					Y vonne	de Carle
Gilliatt					Rock	Hunson
Rantaine					Maxv	vell Reed
Denis O'I	lea, l	Ichael	Good	iffe, Bry	in Forbes.	. Jacques
Brunius,	Ivor	Barnar	d. Art	thur Won	tner, Ger	ard Oury

Tonight at 8:30

Mank-Continental—

Three Cowards in One

Here is yet another onnibus feature from England. This time Noel Coward provides a trio of tales based upon a series of one-act plays he wrote back in the mid-thirties. Aside from the author, the stories have no connection other than that they all have married couples as their protagonists.

as their protagonists.

The first is called "The Red Peppers" and is the least successful of the lot. It tells of a bickering vaudeville couple who form an alliance when some of their co-workers start to needle them. It's a noisy affair that ends up in slapstick, none of which is particularly amusing.

The second and best of the threesome is "Fumed Oak," which is billed most appropriate-

ly on the screen as an unpleasant comedy. This also tells of a squabbling family, only they're the "respectable" middle-class breed. Stanley Holloway has to contend with a ghastly mother-in-law, a selfish wife and a whining child. After seventeen years of torture, he asserts himself one night and tells each of them off in a manner calculated to endear him to audiences everywhere. As the final blow,

he takes leave of them forever.

"Ways and Means" is the final featurette and it most typifies what is expected in the way of brittle Coward humor. The married couple in this case is an urbane pair of parasites who flit from city to city as non-paying guests of wealthy acquaintances. A wealthy American widow is subtly kicking them out of her French Riviera home. In order to amass funds to finance a trip to Venice, they cook up a scheme to fleece the woman out of some money she won gambling. The little plot backfires on them and they remain honest vagrants. The episode is loaded with bon mots, epigrams and sophisticated chit-chat. But, as is often the case with this type of stylized humor, the people are charming, but artificial.

"Tonight at 8;30" has much wit and some

"Tonight at 8:30" has much wit and some wisdom, but very little warmth. Even in the "Fumed Oak" sequence, the characters are such a nasty group that they inspire very little emotion on the viewer's part. However, the cast is full of top British names that have good drawing-power here in the art theatres and in some general situations. The best performance is contributed by Holloway, but Valerie Hobson and Nigel Patrick as the traveling couple are also very amusing.

The film is helped by the color by Technicolor photography. Anthony Hayelock-Allan

The film is helped by the color by Technicolor photography. Anthony Havelock-Allan produced and Anthony Pelissier directed for the J. Arthur Rank Organization. Continental Distributing, Inc. is releasing in the U. S.

J. Arthur Rank Organization. Continental Distributing, Inc. is releasing in the U. S.

Seen at the Baronet theatre in New York where a full house enjoyed themselves immensely. Reviewer's Rating: Good. — JAY REMER.

REMER.
Release date, May, 1953. Running time, 81 minutes
General audience classification.
"The Red Peppers". Kay Walsh, Ted Ray, Martita
"The Red Peppers". Kay Walsh, Ted Ray, Martita
"Fund Oak". Stanley Holloway, Betty Ann Davies,
Mary Merrall, Dorothy Gordon
"Ways and Means"—Valerie Holson, Nigel Patrick,
Jack Warner, Jessie Royce Landis

Iron Mountain Trail Republic-Western Mail Call

In this neat little Western yarn, Rex Allen drops his role as a U. S. Marshal and dons the authority of the U. S. Post Office. This transformation does not however effect his endless crusade to establish tranquility and fair play in the old California territory. Whether he's a marshal, post office agent or just plain cowpoke, Rex, galloping along on Koko ("The Miracle Horse of the Movies"), always manages to come across with a clean-cut depiction of the knight in denims.

As per usual, our hero is aided and abetted by the sure-fire performances of Slim Pickens, the gangling and good-natured sidekick, and Roy Barcroft, Republic's perennial villain. Slim keeps the story from slipping into possible overly tense situations with his face-contorting performance. Roy is still as mean a killer as they come. This time, though, Roy has some serious competition to parry in the scene-stealing performance of a little chimpanzee.

Outdoor action enthusiasts are almost bound

Outdoor action enthusiasts are almost bound to be satisfied as the screenplay comes complete with fights galore, plenty of six-gun combats, hard riding and more hard riding to beat the hangman's noose that awaits an innocent man, and a soul-satisfying ending. They have even thrown in a clipper ship, a stage coach chase scene, the pert Nan Leslie as the distaff interest, and a fight scene in which Slim has to beat not only his enemies but the hangover effects of a Mickey Finn.

Rex meanders onto the scene to inform all

Rex meanders onto the scene to inform all that he is in town to assure more speedy delivery of the mail. He offers as a solution to

the mail problem a race between the town's stage coaches and the clipper ship. The villains try to throw the rival stage owners into open combat. When this fails they kill one of the owners and shift the blame to the rival. Rex does not fail in his mission though, as he captures Barcroft and proves that a man on horseback can carry mail faster than sailing ships or stage coaches.

As he rides over the Iron Mountain Trail from San Francisco to San Diego, Rex, with a gallant and speedy assist from Koko, proves to be the organizer of the Pony Express. Associate producer Edward J. White and William Witney, director, have fashioned a real pleasant little Western from the screenplay by Gerald Geraghty.

Reviewed at the home office projection room
New York. Reviewer's Rating: Good.— ROBERT H. PERILLA.

Release date, May 8, 1953. Running time, 54 minutes. PCA No. 16388. General audience classification.
Rex Allen. Rex Allen.
Slim Pickens. Slim Pickens
Grant Withers, Nan Leslie, Roy Barcroft, Forrest
Taylor, Alan Bridge, John Hamilton, George H.
Lloyd, Kokoo.

Landfall

Stratford-Story of an Error

"Landfall" is a typical British war picture. The stiff upper lips, the firm chins, the heroic tears, the reckless bravado are all in abundance. Yet the picture always holds your interest,

Yet the picture always holds your interest, thanks mainly to some excellent performances, realistic dialogue and a fairly good plot device.

Michael Denison plays a pilot attached to the coastal command which patrols the English Channel for U-Boats. He sinks what he believes to be a German submarine, but which later proves to be British. He is charged with neglect and volunteers as a test pilot for a perilous job. In the meantime, his girl friend, through some odd pieces of information she's picked up, is trying to prove he was innocent of negligence and actually did sink a Gerof negligence and actually did sink a Ger man sub

man sub.

The film's ending is conventionally happy, but not before a few more thrills and tears are provided. Patricia Plunkett, as the ordinary girl in love with the upperclass officer, is extremely effective. Denison is a little too dashing at times, but he manages to convey the many emotions the role demands. A large cast of good British performers is also very helpful.

The film is based on the novel by the well-known Nevil Shute and was written by Talbot Jennings. Ken Annakin, who's been doing Disney's live-action features, directed and Victor

Skutezky produced, Seen at the Normandie theatre in New York, Reviewer's Rating: Fair.—J. R.

Release date, May 9, 1953. Running time, 88 minutes General audience classification.
Rick Michael Denisor Mona Patricia Plunket
Maurice Denham, Joan Dowling, Kathleen Harrison A. E. Matthews, Denis O'Dea, Margaretta Scott, Se
bastian Shaw, Nora Swinburne, David Tomlinson

Savage Frontier Republic-A Marshal Brings Law

With his fists flying and his guns spouting With his fists flying and his guns spouting justice, Allan Rocky Lane brings law and order to a small town in the West. A number of Western familiar faces, in the person of Eddy Waller, Bob Steele, Dorothy Patrick and Roy Barcrott, help to keep the action rolling and provide for a fairly interesting story. For the most part, the story is packed with cold-blooded Lilling, and ambushes.

most part, the story is packed with cold-blooded killings and ambushes.

U. S. Marshal Lane is on the trail of three merciless killers as the film gets under way. The trail leads to a town where Eddy Waller, a humbling barber and sheriff, holds fort. A gun battle in town brings to a head the long standing feud between influential citizen Roy Barrera's and Bab Studie a reference bandit. Barcroft and Bob Steele, a reformed bandit

now on parole. Steele realizes that Barcroft, a former partner in crime, is secretly directing the notorious gang but fears that he will reveal his younger brother was at one time involved in a holdup.

Steele finally decides to settle with Barcroft Steele finally decides to settle with Barcroft and straps on his guns once more. Lane averts a killing by placing Steele in jail for parole violation. A misinterpretation of Lane's intentions by Steele's brother, and sister, Dorothy Patrick, tied in with a nearly successful attempt on the ex-convict's life, nearly causes the killers to succeed in their mission. A final awakening by the respectable citizens of the town saves the day.

Rocky and his supporting cast give competent performances. Waller provides the few touches of comic relief and Miss Patrick offers just enough of the presence of the feminine to please all and yet manages not to get in the way of the hard fighting. Harry Keller directed and Rudy Ralston produced from a screenplay by Dwight Babcock and Gerald Geraghty.

Seen at a New York projection room, Re-viewer's Rating: Fair.—R. H. P.

Release date, May 15, 1953. Running time, 54 min-utes. PCA No. 16075. General audience classification. Allan Rocky Lane. Allan Rocky Lane Nugget Clark. Eddy Waller Saul. Bob Steele Dorothy Patrick, Roy Barcroft, Richard Avonde, Bill Phipps, Jimmy Hawkins, Lane Bradford, John Cason, Kenneth MacDonald, Bill Henry, Gerry Flash, Black Lack

Phantom from Space

UA-Wilder-Science Fiction

As an excursion into the science-fiction realms, "Phantom from Space" dramatizes the visit to this earth of a weird, elusive, phantomrealms like man from another planet. There is little distinction or imagination to the disheveled story but it does have lots of exploitable angles. First evidence that something is wrong hap-

pens when radio and television disturbances are reported. Then some murders break out, with

reported. Then some murders break out, with reports about a man roaming about with an incredible helmet and no face.

The forces of the police and science swing into action and a melodramatic hunt goes on for the strange, invisible creature. Luckily for the populace the "phantom" is separated from his helmet which is necessary for him to keep alive. Thus in the climax the phantom just disintegrates before the eyes of the audience. Noreen Nash adds some feminine allure as the woman whose husband is murdered by the the woman whose husband is murdered by the unaccustomed visitor. Others in the relatively unknown cast who take part in the desperate search are Ted Cooper, Rudolph Anders and James Seay. A semi-documentary flavor is striven for throughout the film.

W. Lee Wilder produced and directed from the screenplay by Bill Raynor and Myles Wilder.

Seen at the home office projection room. Re-viewer's Rating: Poor.—M. H.

Release date, May 15, 1953. Running time, 72 minutes. PCA No. 16306. General andience classification.

FOREIGN REVIEW

CINDERELLA

Times Film Corporation-Italian with English Subtitles

This is not a normal import, or for that matter a normal film, from any augle. A screen adaption of Gioacchino Rossini's comic opera—based on his adaptation of the famous fairy tale—the film seems to be aimed at a strictly art theatre audience. This is in reality strictly art theatre audience. This is in reality an opera that has been transferred to the screen. In this transfer of medium, much of the charm and intimacy of the performance has been lost and the comedy becomes a trifle

hard to digest. The major similarity between the plot of the film and the fantasy is the virtuous triumph of Cinderella in the finale.

virtuous triumph of Cinderella in the finale. Fedora Barbieri, of the Metropolitan Opera Company, is heard as the dubbed-in voice of Cinderella who is portrayed by Lori Randi. Miss Barbieri is in fine voice but the basic selections she must work with are neither inspiring or interest provoking. On the credit side, it must be noted that a fine, if not one of the best, jobs has been done in the dubbing process. Miss Randi makes a handsome Cinderella and does her work in an admirable manner.

Gino Del Signore, as the Prince, does a competent piece of work, both vocally and visually. Two additional characters, the Prince's footman and the wicked stepfather, find their way into the opera. The footman, who poses as the prince to test the wicked sisters, provides a slight touch of the comic. The pompous stepfather is a little too pompous and tends to a bit too much of face-making to be either humorous or lively. humorous or lively.

The musical background is provided by the orchestra and chorus of the Rome Opera Company. Oliviero de Fabritiis, musical director, seems to draw out the best of his performers. As a bit of music, "Cinderella" makes fairly entrancing listening, but as a screenplay it falls for where of expectations. far short of expectations.

Reviewed at a projection room in New York. Reviewer's Rating: Fair.-R. H. P.

Release date, May 14, 1935. Running time, 96 min-utes. General audience classification. Lori Randi, Gino Del Signore, Afro Poli, Vito De Taranto, Franca Tamantini, Enricho Fortnighi, the orchestra and chorus of the Rome Opera Company, the voices of Fedora Barbieri and Fernanda Cadoni.

ADVANCE SYNOPSES

THE GREAT SIOUX UPRISING

(U-1) PRODUCER: Albert J. Cohen. DIREC-TOR: Lloyd Bacon. PLAYERS: Jeff Chandler, Faith Domergue, Lyke Bettger.

ADVENTURE. Jeff Chandler, a Union adventure. Jeff Chandler, a Union captain released because of wounds, is persuaded to stay in town when he discovers the ranchers are being duped and the Indians' horses are stolen. After many raids, traps and escapes, Chandler exposes the raiders, wins the girl and the promise of peace in the future from the Indians.

AFFAIR WITH A STRANGER

(RKO)

PRODUCER: Robert Sparks. DIREC-TOR: Roy Rowland. PLAYERS: Victor Mature, Jean Simmons, Monica Lewis.

Mature, Jean Simmons, Monica Lewis.

DRAMA. Jean Simmons, a model, meets and marries Victor Mature, playwright. After several minor quarrels life goes smoothly until Mature gambles away most of the money he got for a play and Jean loses her baby. With money rolling in from another smash hit, his wife remains grief-stricken until they adopt a young boy. This is the cure Jean needed, Divorce rumors are ripe when Mature, out of town for the opening of his play, is seen with his leading lady. With the arrival of his wife and their son, comes new happiness.

SHOOT FIRST (United Artists)

PRODUCER: Raymond Stross. DIREC-TOR: Robert Parrish. PLAYERS: Joel McCrea, Evelyn Keyes.

McCrea, Evelyn Keyes.

MELODRAMA. Believing himself to be a murderer, Joel McCrea agrees to assist the Secret Service in tracking down an espionage gang. When the dead man is discovered, McCrea is under suspicion. With the police and the secret service chasing him, he trails a suspect to London where the leader of the gang is discovered and McCrea thereupon is exonerated.

THE RELEASE CHART

Index to Reviews and Advance Synopses, with Ratings

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopses Index can be found on pages 1854-1855, issue of May 30, 1953.

Feature Product by Company starts on Page 1813, issue of April 25, 1953.

For exploitation see Managers' Round Table section.

*Following a title indicates a Box Office Champion.

Picture ratings under National Groups are estimates by leading women's organizations and national review committees; A—Adults (over 18 years), Y—Youth (ages 12 to 18), C—Children (ages 8 to 12). Legion of Decency Ratings: (A-1), Unobjectionable; A-2, Unobjectionable for Adults; B, Objectionable in part; C, Condemned.

(S) before a page number indicates advance syncpsis.

			_ PEVI	EWED -	RATINGS				
	Release Running			ynopsis	Nat'l	KAIING	Herold		
TITLE-Production Number-C	ompany	Stars	Date	Time		Page	Groups	L. of D.	
A									
ABBOTT & Costello Go to Mers (3 Abbott & Costello Meet Captain		Abbott & Costello	Apr., '53	77m	Mar. 21	1766	AYC	В	Good
(208) (color)	WB	Abbott & Costello-Charles Laughton	Dec. 27. 52	70m	Nov. 29	1622	AYC	A-1	Good
Above and Beyond (313)*	мбм	Robert Taylor-Eleanor Parker	Jan., '53	122m	Nov. 22	1613	AY	A-2	Very Good
Affair in Trinidad* (501)	Col.	Rita Hayworth-Glenn Ford	Sept., '52	98m	Aug. 2	1470	A	В	Fair Fair
Affairs of Dobie Gillis, The	MGM	Debbie Reynolds-Bobby Van	June 19,'53	74m	June 6	1862	**		Very Good
Against All Flags (color) (305)*	Univ.	Errol Flynn-Maureen O'Hara	Dec., '52	83m	Nov. 29	1621	AY	A-2	Very Good
Ali Baba Nights (5215)	Lippert	Anna May Wong (reissue)	May 22,'53	76m					.,
All Ashore (color) (534)	Col.	Mickey Rooney-Dick Haymes	Mar., '53	80m	Feb. 14	1717	AY	В	Very Good
Amazing Monsieur Fabre, The (Fr.)								
	Meadow	Pierre Fresnay	Aug. 20, 52	90m	Aug. 30	1511		A-1	Very Good
Ambush at Tomahawk Gap (color		John Hodiak-John Derek	May, 53	73m	May 9	1829	AY	В	Very Good
Androcles and the Lion (368)	RKO	Jean Simmons-Victor Mature	Jan. 9, 53	98m	Nov. 22	1614	AY	В	Very Good
Angel Face (312)	RKO	Robert Mitchum-Jean Simmons	Feb. 11,'53	90m	Dec. 6	1629	A	В	Very Good
	mmercial	Anton Walbrook-Diana Wynyard	Nov. 10,'52	80m	Nov. 15	1607		A-2	Fair
Anna (Ital.) (Eng. Dial.)	I.F.E.	Silvano Mangano-Vittorio Gassman	Oct. 12,'52	HIm	Aug. 9	1477	***	В	Good
Apache War Smoke (305)	MGM	Gilbert Roland-Glenda Farrell	Oct., '52	67m	Sept. 20	1533	AY	A-2	Good
April in Paris (color) (209)*	WB	Ray Bolger-Doris Day	Jan. 3, 53	101m	Nov. 15	1605	AY	В	Excellent
Arctic Flight (5210)	Mono.	Wayne Morris-Alan Hale, Jr. Stanley Clements	Oct. 19,'52 Oct. 5,'52	78m	Aug. 2	1470		A-1 A-1	Good
Army Bound (5216) Assassin, The (Brit.)	UA	Richard Todd-Eva Bartok	Apr. 22, '53	61m 90m	July 12	(S)1443 1822	AY	A-2	Good
Assignment—Paris (507)	Col.	Dana Andrews-Marta Toren	Oct., 52	85m	May 2 Sept. 13	1525	AY	A-1	Good
Assignment—rans (507)	001.	Dalla Milatows-Walla Total	001., 32	oom	3epr. 13	1925	^1	A-1	0000
BABES in Bagdad (color)	UA	Paulette Goddard-John Boles	Dec. 7, '52	79m	Dec. 20	1646	Α	A-2	Fair
Bachelor and the Bobby-Soxer (38) Dec. 5, 52	95m	June 7, 47	1040		77.2	Excellent
Bachelor in Paris (5213)	Lippert	Dennis Price-Anne Vernon	Apr. 17, 53	83m	June 7, 47				Lacenom
Bachelor Mother (386)	RKO	Ginger Rogers-David Niven (reissue		82m	July 1,'39				
Bad and the Beautiful (315)*	MGM	Lana Turner-Kirk Douglas	Jan., '53	118m	Nov. 22	1613	A	В	Excellent
Bad Blonde (5211)	Lippert	Barbara Payton-Tony Wright	Apr. 10,'53	80m	May 16	1838			Fair
Bandit of Sherwood Forest, The	Col.		ie) Mar., '53		Feb. 23,1946				Good
Bandits of Corsica, The	UA	Richard Greene-Paula Raymond	Feb., 27, 53	81m	Mar. 14	1758	AY	A-2	Good
Battle Circus (321)	MGM	Humphrey Bogart-June Allyson	Mar., '53	90m	Jan. 31	1701	AY	В	Very Good
Battle Zone (5301)	AA	John Hodiak-Linda Christian	Oct. 26,'52	82m	Oct. 18	1565		A-I	Very Good
Beast from 20,000 Fathoms, The (2	21) WB	Paul Christian-Paula Raymond	June 13,'53	80m					
Because of You (302)	Univ.	Loretta Young-Jeff Chandler	Nov., 52	95m	Oct. 11	1558	AY		Good
Because You're Mine (color) (304		Mario Lanza-Doretta Morrow	Oct., 52	103m	Sept. 6	1517	AYC	A-1	Excellent
Bellissima (Ital.)	I.F.E.	Anna Magnani-A. Blasetti	Mar., '53	108m	Feb. 14	1717			Very Good
Berliner, The (Ger.)	Burstyn	Gert Frobe-Aribert Wascher	Oct., '52	80m	Nov. I	1590			Fair
Beware, My Lovely (302)	RKO	Ida Lupino-Robert Ryan	Sept., '52	77m	Aug. 2	1470	AY	A-2	Good
Big Break, The	Madison	James Lipton Gaby Rodgers	Mar., '53	75m	Apr. 4	1783		A-2	Fair
Big Frame, The (319)	RKO	Mark Stevens-Jean Kent	May, 53	67m	Apr. 4	1783	AV	A-2 A-2	Fair
Black Castle, The (304)	Univ.	Stephen McNally-Richard Greene	Dec., '52	8lm	Oct. 25	1582	AY	B B	Good
Blackbeard, the Pirate (color) (307)		Linda Darnell-Robert Newton John Payne-Susan Morrow	Dec. 25, 52 Dec. 52	99m	Dec. 6	1629	AYC	A-I	Very Good
Blazing Forest, The (color) (5207) Blood on the Moon (388)	RKO		Mar. 27, 53	90m 88m	Sept. 27 Nov.13, 48	1541	AIC	A-1	Good
Bloodhounds of Broadway (C)	MNO	(reissue)	14101. 27, 33	oom	1407.13, 48				- 500
(236)	20th-Fox	Mitzi Gaynor-Scott Brady	Nov., '52	90m	Nov. 1	1589	AY	В	Very Good
Blue Canadian Rockies (4782)	Col.	Gene Autry-Pat Buttram	Nov., 52	58m	Nov. 22	1614	AYC	A-I	Good
Blue Gardenia, The (215)	WB	Anne Baxter-Richard Conte	Mar. 28, 53	90m	Mar. 14	1758	A	В	Good
Bonzo Goes to College (232)	Univ.	Edmund Gwenn-Maureen O'Sullivan	Sept., '52	80m	Aug. 30	1509	AYC	A-I	Very Good
Botany Bay (color)	Para.	Alan Ladd-James Mason	Not Set		Feb. 7	(\$)1711			
Bowery Knights (5319)	AA	Bowery Boys	May 24,'53		May 16	(5)1839			
Breaking the Sound Barrier (Brit.)	UA	Ann Todd-Ralph Richardson	Dec. 21,'52	115m	Nov. 15	1605	AY	A-1	Excellent
Bright Road (form. See How They	MCM	Robert Hoston Dorothy Day 4:14	A 'E3	40	A 11	1700	AYC	A-1	Good
Run) (326)	MGM	Robert Horton-Dorothy Dandridge	Apr., '53	69m	Apr. 11	1790	AY	A-2	0000
Bwana Devil (color) (3D)	UA	Barbara Britton-Robert Stack	Mar. 13,'53	79m	Dec. 13	1637	~ (N. E.	
By the Light of the Silvery Moon	WB	Davis Day Gordon Man Davi	Man 2 152	102	14 20	1773	AYC	A-1	Very Good
(color) (219)	WB	Doris Day-Gordon MacRae	May 2, '53	102m	Mar. 28	1773		7.4-1	, 5000
C							AV		r
CALL Me Madam (color) (311)*	20th-Fox	Ethel Merman-Donald O'Connor	Apr., '53	114m	Mar. 7	1749	AY	A-1	Excellent
Call of the Wild (350)	20th-Fox		ie) Mar., '53		May 4, 1935	101,000			
Canyon Ambush (5244)	Mono.	Johnny Mack Brown	Oct. 12, 52	53m	Aug. 30	(S) 1511			A
Captain Kidd (5210)	Lippert	Randolph Scott-C. Laughton (reissue)		89m	Aun. 4,'45	1550		В	Average Fair
Captive Woman (306)	RKO	Margaret Field-Robert Clarke	Oct., '52	65m	Oct 4	1550		D	Fair

				- REV	IEWED -		-RATING	·s
TITLE—Production Number—Company	Stars	Release Date	Running		synopsii Page	Nat'i Groups	L. of D	Herald
Castle in the Air (Brit.) Stratford	David Tomlinson-Margaret Rutherford	Dec. 26, 52	92m	Jan. 10	1677			Good
Cattle Town (207) WB	Dennis Morgan-Philip Carey	Dec. 6, 52	71 m	Nov. 22	1614	AYC	A-1	Good
Cinderella (Ital.) City Beneath the Sea (308) (C) Univ.	Lori Randi-Gino Del Signore Robert Ryan-Mala Powers	May 14,'53 Mar.,'53	96m	June 6	1863	AV	0	Fair
City Is Dark, The WB	Sterling Hayden-Gene Nelson	June 6, 53	87m	Feb. 7 May 9	(S) 1831	AY	В	Very Good
Cleopatra (5208) Para.	Claudette Colbert-H. Wilcoxon (reiss		104m	Aug. 25, '34	1011031			
Clown, The (316) MGM	Red Skelton-Jane Green	Jan. 6, 53	92m	Dec. 27	1662	AY	В	Very Good
Code Two Column South (color) (320) Univ.	Raiph Meeker-Sally Forrest	Apr., '53	69m	Mar. 14	1759		A-1	Good
Come Back, Little Sheba (5213)* Para.	Audie Murphy-Joan Evans Burt Lancaster-Shirley Booth	June, '53 Feb., '53	84m 99m	May 16 Nov. 29	1839	A	В	Average Excellent
Confidentially Connie (322) MGM Count of St. Elmo, The	Janet Leigh-Van Johnson	Mar., '53	71m	Jan. 17	1686	AY	A-I	Good
(Ital.) Cosmopolitan	Nelly Corradi-Massimo Serato	Mar. 13,'53	98m	Mar. 21	1766			Average
Count the Hours (316) RKO Cow Country (5310) AA	Teresa Wright-MacDonald Carey	Apr. 1,'53	74m	Feb. 28	1742	A	A-2	Good
Crash of Silence (form. Story of	Edmond O'Brien-Helen Westcott	Apr. 26, 53	82m	May 2	1822		A-2	Good
Mandy) (Brit.) (383) U-1	Phyliss Calvert-Jack Hawkins	Mar., '53	93m	Feb. 21	1773	AYC	A-2	Very Good
Crimson Pirate (color) (202)* WB	Burt Lancaster-Eva Bartok	Sept. 27, 52	104m	Aug. 30	1509	AYC	A-1	Very Good
Cry of the Hunted MGM Cupboard Was Bare, The (Fr.) Hakim	Vittorio Gassman-Polly Bergen Fernandel-Berthe Bovy	May, 53 Nov., 52	80m	Mar. 14	1758	AV	A-2	Very Good
Curtain Up (Brit.) Meadow	Robert Morley-Margaret Rutherford	Feb.'53	82m 82m	Nov. 15 Feb. 7	1710	AY	A-1	Good Excellent
DANGEROUS When Wet (color) MGM	Esther Williams Formando Lamas	July 3 '53	0E	May 22	1045			EIl-na
Desert Legion (C) (315) Univ.	Esther Williams-Fernando Lamas Alan Ladd-Arlene Dahl	July 3, '53 Apr., '53	95m 86m	May 23 Mar. 14	1845 1758	AY	A-1	Excellent Good
Desert Rats, The (319) 20th-Fox	Robert Newton-James Mason	May, 53	88m	May 16	1837	AY	A-1	Very Good
Desert Song, The (color) (220) WB	Kathryn Grayson-Gordon MacRae	May 30,'53	110m	Apr. 25	1805		A-1	Good
Desperadoes Outpost (5174) Rep.	Allan Rocky Lane	Oct. 8,'52	54m	Oct. 11	1559	AYC	A-I	Good
Desperate Search, The (314) MGM Destination Gobi (color) (313) 20th-Fox	Howard Keel-Jane Green	Jan., '53	71m	Nov. 29	1622	AY	В	Good
Devil Makes Three, The (302) MGM	Richard Widmark-Don Taylor Gene Kelly-Pier Angeli	Mar., '53 Sept., '52	89m 96m	Feb. 28 Aug. 16	1742	AYC	A-1 A-2	Good Very Good
Doomed (Ital.) I.F.E.	Franca Marzi-Otello Toso	Apr., '53	94m	Apr. 11	1790	~ 1	A-2	Average
Double Confession (Brit.) Stratford	Derek Farr-Peter Lorre	May 2,'53	86m	May 16	1839			Fair
Down Among the Sheltering Palms (C) (317) 20th-Fox	Mitzi Gaynor-David Wayne	Mar., '53	87m	Apr. 4	1782		В	Fair
Dream Wife MGM	Cary Grant-Deborah Kerr	Aug., '53	101m	Mar. 14	1758			Very Good
EIGHT Iron Men (515) Col.	Bonar Colleano-Arthur Franz	Dec., '52	80m	Oct. 25	1581	AY	A-2	Very Good
Everything I Have Is Yours (C) (306) MGM	Marge and Gower Champion	Oct., '52	92m	Sept. 27	1541	AYC	A-2	Excellent
FACE to Face (309) RKO	James Mason-Robert Preston	Nov. 14,'52	92m	Nov. 15	1606	AY	В	Excellent
Fair Wind to Java (color) (5207) Rep.	Fred MacMurray-Vera Ralston	Apr. 28, 53	92m	May 2	1821	AY	A-2	Very Good
Fanfan the Tulip (Fr.) Lopert	Gerard Philipe-Gina Lollobrigida	May, 53	96m	May 23	1847			Very Good
Fangs of the Arctic (5222) AA	Kirby Grant	Jan. 18,'53	63m				A-1	,
Fargo (5226) Mono. Farmer Takes a Wife (color) (307) 20th-Fox	Bill Elliott-Phyllis Coates	Sept. 7,'52	69m	Sept. 13	1526		A-1	Good
Fast Company MGM	Betty Grable-Dale Robertson	July, '53 May, '53	81m	Apr. 25	1805	AV	A 2	Very Good
Father's Dilemma (Ital.) Davis	Howard Keel-Nina Foch Aldo Fabrizi-Gaby Morley	Sept., '52	68m 88m	Apr. 18 Oct. 4	1799	AY	A-2 B	Good Very Good
Fear and Desire Burstyn	Frank Silvera-Kenneth Harp	Apr., '53	68m	Apr. 4	1782		В	Very Good
Feudin' Fools (5213) Mono.		Sept. 21,'52	63m	July 5	(S)1434		A-I	
Five Angles on Murder (Brit.) (form. Woman in Question) Col.	Jean Kent-Dirk Bogarde	Mar., '53	88m	Feb. 23, '52	1246	A	В	Good
5000 Fingers of Dr. T, The (C) Col.	Peter Lind Hayes-Mary Healy	Not Set	ODITI	Jan. 10	(S) 1679	AY	A-I	Good
Flat Top (color) (5201) AA	Sterling Hayden-Richard Carlson	Nov. 30, 52	85m	Nov. 22	1614	AY	A-I	Very Good
Flowers of St. Francis (Ital.) Burstyn	Aldo Fabrizi	Oct. 6, 52	85m	Oct. 11	1559			Fair
Forbidden Games (Fr.) Times	Brigitte Fossey-Georges Poujouly	Dec., '52	89m	Dec. 20	1647		В	Excellent
Forever Female Para.	G. Rogers-W. Holden-P. Douglas	Aug., '53	93m	June 6	1861			Excellent
Fort Apache (387) RKO Fort Ti (color) (3D) Col.	John Wayne-Henry Fonda (reissue)			Mar. 13,'48	1027			Excellent
Fort Vengeance (color) (5303) AA	George Montgomery-Joan Vohs James Craig-Rita Moreno	May, 53 Mar. 29, 53	73m 75m	May 16 Apr. 11	1837		A-1	Good Very Good
49th Man, The Col	John Ireland-Richard Denning	June, 53	73m	May 16	1838		A-1	Good Good
Four Poster, The (519) Col.	Rex Harrison-Lilli Palmer	Jan., '53	103m	Oct. II	1558	A	A-2	Excellent
Four Sided Triangle, The (Brit.) Astor	Barbara Payton-James Hayter	June, 53	81m	May 30	1853			Fair
Francis Covers the Big Town (324) Univ.	Donald O'Connor-Yvette Dugay	July, '53	86m N	Mar. 22,'52	(5)1291		A-1	
GAMBLER and the Lady (5204) Lippert	Dane Clark-Naomi Chance	Dec. 26,'52	71m	Dec. 20	1646			Average
Gentleman's Agreement (352) 20th-Fox	Gregory Peck-Dorothy McGuire (reissa	ue) May, '53	118m 1	Nov. 15,'47				Excellent
Ghost of Crossbone Canyon AA	Guy Madison-Andy Devine	Mar., '53	56m	Apr. 4	1783		A-1	Fair
Ghost Ship (Brit.) (5228) Lippert	Hazel Court-Dermot Walsh	June 12,'53	0.2	14-14	1000			
Girl Next Door, The (C) (320) 20th-Fox Girl Who Had Everything MGM	June Haver-Dan Dailey Elizabeth Taylor-Fernando Lamas	June, '53	92m	May 16	1839	A	A-I	Fair
Girls in the Night (311) Univ.	Joyce Holden-Glenda Farrell	Mar., 53 Feb., 53	69m 83m	Mar. 7 Jan. 17	1750 1686	AY	A-2 B	Good
Girls of Pleasure Island (5215) (color) Para.	Don Taylor-Leo Genn	Apr., '53	95m	Feb. 28	1742	AY	A-2	Good
Glass Wall, The Col.	Gloria Grahame-Vittorio Gassman	Apr., '53	80m	Mar. 7	1750	AY	A-2	Good
Glory at Sea (Brit.) Souvaine	Trevor Howard-Sonny Tufts	Mar. 10, 53	88m	Mar. 21	1766		A-1	Good
Glory Brigade, The 20th-Fox Golden Arrow, The UA	Victor Mature	July, '53	82m	May 16	1838			Good
Golden Hawk, The (color) (508) Col.	Burgess Meredith-Jean Pierre Aumont Sterling Hayden-Rhonda Fleming		82-	Sant 13	1505	AV	D	V
Goldtown Ghost Riders Col.	Gene Autry-Gail Davis	Oct., '52 May, '53	83m 57m	Sept. 13 May 23	1525	AYC	B A-I	Very Good Good
Great White Hunter (form, Macomber Affair) (5209) Lippert	Gregory Peck Inn Barrett Inc.	Dec 12 152	80					
Greatest Show on Earth (C)* (5129) Para.	Gregory Peck-Joan Bennett (reissue) All-Star Cast		89m	Feb. 1,'47	1177	AVC	D	Good
Guerrilla Girl UA	Helmut Dantine	May, '53 Jan. 23, '53	153m 81m	Jan. 5, '52 May 2	1823	AYC	B A-2	Superior
Guest Wife UA	Claudette Colbert-D. Ameche (reissue			July 28, 45	1023		Pr. E	Excellent
Gunfighter, The (348) 20th-Fox Gunsmoke (color) (312) Univ.		ue) Jan., '53	84m	Apr. 29,'50	1710	AYC	0	Very Good
H	Murphy-Susan Cabor	Mar., '53	79m	Feb. 7	1710	AYC	В	Very Good
HANGMAN'S Knot (color) (512) Col.	Randolph Scott-Donna Reed	Nov., '52	81m	Nov. 1	1589	AY	A-2	Very Good
Hans Christian Andersen (color) (351)* RKO Happy Time, The (506) Col.	Danny Kaye-Farley Granger	Dec. 19,'52	112m	Nov. 29	1621	AYC	A-1	Excellent
Hell Is Sold Out (Brit.) Realart	Charles Boyer-Louis Jourdan Richard Attenborough-Mai Zetterling	Dec., '52	94m	Aug. 16	1485	AY	A-2	Excellent
Rediarr	Michael Arrenborough-Mai Zerferling	Jan., '53	75m	Apr. 4	1783		В	Fair

Start					REN	IEWS -		RATING	53
Februaries (1914) Color	TITLE Bodesties Number Commen							1 -40	
							Groups		
Pight Ness Test 1141 Mode M							AYC		
	High Noon* UA				May 3				
					Jan. 17	1686	AY	A-2	Good
					Anr. II	1790		A-1	Fair
							A		
							4.4	4.0	
							AT		
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	1								
									- "
Loos takinin (color) [123] MiGhal Danald O'Cooner-Dabbis Raynolds Mart. 53 77m Feb. 7 7170 Feb									
Birth Color Colo	I'll Get You (5206) Lippert			79m		1710			Good
Invasion U.S.A. [15] (Jobe) Color		Michael Badassa Isaa Gassawaad	Dag 22 '52	95 m	Dec 27	1441	AV	A.2	Excellent
Invasion U.S.A. [513] Cool Greated Moth-Paging Cartle Dec. 522 Ham Dec. 6 1830 AY 8 Navage									
	Invesion U.S.A. (513) Col.					1630	AY	В	
Came from Outer Space (30) Univ. (32) Uni							AY	В	
		Rex Allen-Nan Leslie	May 8, 53	54m	June 6	1862			Good
In Happens Every Thursday (319)		Richard Carlson-Barbara Rush	June, 53	82m	May 23	1845			Very Good
							AYC		
JACK McCall, Desperado [color] Jaloy [518] Jamaica Run [color] [5210] A Bowery Boys Para, Ry Milland-Arlens Dahl Jamaica Run [color] [5210] Yes Para, Ry Milland-Arlens Dahl Jamaica Run [color] [5210] Yes Para, Ry Milland-Arlens Dahl Jamaica Run [178] Jamaica Run [178] Apr. 18 1799 A-1 Fair [78]							AVC		
Jaensica Run (color) [\$220] Jamica Run (color) [\$200] Lippert (color) [\$200] Jamica Run (color) [\$200] Lippert (color) [\$200] Jamica Run (color) [\$200] Lippert (color) [\$200] Jamica Run (color) [\$200] Jamica Run (color) [\$200] Lippert (color) [\$200] Jamica Run (color) [\$200] Jami	Ivannos (color) (307)	Robert Taylor-Elizabeth Taylor	Feb. 20, 53	100m	June 21	1717	AIC	A-1	Excellent
Jaensica Run (color) [\$220] Jamica Run (color) [\$200] Lippert (color) [\$200] Jamica Run (color) [\$200] Lippert (color) [\$200] Jamica Run (color) [\$200] Lippert (color) [\$200] Jamica Run (color) [\$200] Jamica Run (color) [\$200] Lippert (color) [\$200] Jamica Run (color) [\$200] Jami	JACK McCall, Desperado (color) Col.	George Montgomery-Angela Stevens	Apr. '53	76m.	Mar. 21	1765	AY	A-2	Very Good
Jasz Singer, The (color) [212] Johnny the Ginart Killer (color) [205] Johnny the Ginart Killer (color) [206] Johnny the Ginart Killer (color) [207] Johnny the Ginart Killer (color) [208] Junis Genery Ginart Killer (color) [208] KKANSAS City Confidential Kanasa Facific (5302) [color) A A A Kinstad Carloon (color) [209] KKANSAS City Confidential Kanasa Facific (5302) [color) A A Kinstad Carloon (color) [209] KKANSAS City Confidential Kanasa Facific (5302) [color) A A Kinstad Carloon (color) [209] KKANSAS City Confidential Kanasa Facific (5302) [color) A A Kinstad Carloon (color) [209] KKANSAS City Confidential Kanasa Facific (5302) [color) A A Kinstad Carloon (color) [209] KKANSAS City Confidential Kanasa Facific (5302) [color) A A Kinstad Carloon (color) [209] KKANSAS City Confidential Kanasa Facific (5302) [color) A A Kinstad Carloon (color) [209] KKANSAS City Confidential Kanasa Facific (5302) [color) A A Kinstad Carloon (color) [209] KKANSAS City Confidential Kanasa Kinstad Carloon (color) [209] KKANSAS City Confidential Kanasa Kinstad Carloon (color) [209] KKANSAS City Confidential Kanasa Kinstad Carloon (color) [200]	Jalopy (5318)								
Jacopardy (317)* Johnny the Graint Killer (color) [5205] Jargler, Ith	The state of the s						4.34		
Johnson Inches Johnson Johns								-	
Jungle Col. MGM Brando Calhern Garton Kerr Mason Spec. 121m Jungle 6 1821 AY A2 Good Suprisor Supr		barbara Stanwyck-barry Sullivan	Feb., 53	07111	Jan. 14	1073	,,,		0000
Junis Caesar MGM Brando, Calhen, Garson, Kerr, Maton Spec. 121m June 6 1861 Superior Junis (st 10me) Feb. 1873 Junis (st 10me) Feb						1001	4.34	4.0	
Justie For Vice (color) [\$201]* AA Justies for Vice (color) [\$201]* Pere Burstyn							AY	A-2	_
Justice is Done (Fr.) Burstyn					June 0	1001		В	Superior
KANSAS City Confidential UA John Payma-Colean Gray Jan. 16,53 98m Nov. 15 1606 A B Fair	Just for You (color) (5201)* Pere.			104m			AYC	A-2	
RANSAS City Confidential Name Serving Hayden Feb 27:53 73m Apr. 4 1782 Act Very Good Feb Color F			Mar., '53	95m	Mar, 14	1759			Very Good
LaDIES of the Chorus [514]	and the second s			0.0	M 15	1404			
LADIES of the Chorus (544) Lady Wants Mink (color) (\$205) Rep. Lady Wants Mink (color) (\$205) Rep. Lady Wants Mink (color) (\$205) Rep. Lady Wants Mink (color) (\$205) Lady Wants Mink (color) (\$205) Lady Wants Mink (color) (\$205) Rep. Lady Gardial Rep. Strafford Last of the Comanches (C) (\$111) Law Gardial Rep. (\$112) Law and Order (318) (color) Law Gardial Rep. (\$100) Law Gardial Rep. (\$1							A		
Lady Wants Mink (color) \$205 Rep. Acandral (Britz)	L	Storing Frayden-Eve Willet	100.22,00						,
Lady Wants Mink (color) (\$205) Rep. Stratural Stratural Landfall (Brit) Stratural Landfall (Brit		Marilyn Monroe-Adele Jergens (reiss	ue) Nov., '52		Oct. 23,'48				Fair
Law and Order (318) (color) Law leaver (3106) Law leaver (3107) Law leaver (31		Ruth Hussey-Dennis O'Keefe	Mar. 5, 53				AYC	A-1	
Law and Order [318] Color Univ. Law and Order [318] Color Univ. Cock Hudson-Julia Adams Jan. 153 70m Apr. 4 1781 Apr. 2 Very Good Leonardo Da Vinci (color Col. Lail (color Col. Col. Lail (color Col. Col. Lail (color Col. Col. Col. Lail (color Col. Col. Col. Col. Lail (color Col.							AVC	Δ.1	
Lawless Breed Color 306 Univ. Leanardo Da Vinci Color Picture Documentary Dan. I, 53 83m Dec. 6 1629 AY A-2 Very Good Leaf's Do It Again Color Picture Documentary Dan. I, 53 70m Nov. 29 1622 A-1 Very Good Leaf's Caron.Mel Ferrer Color Leaf's Do It Again Color Dane Wyman.Ray Milland Leafic Caron.Mel Ferrer Spec. 81m Mar. 14 1757 AYC A-2 Escellent Escellent Leafic Caron.Mel Ferrer Leaf's Documentary Dane Wyman.Ray Milland Leafic Caron.Mel Ferrer Leaf's Documentary Dane Wyman.Ray Milland Leafic Caron.Mel Ferrer Spec. 81m Mar. 14 1757 AYC A-2 Escellent Leafic Caron.Mel Ferrer Dane							AIC		
Lill Color Limelight	Lawless Breed (color) (306) Univ.						AY		Very Good
Lestic Caron: Med Ferrer Lestic Caron: Med Ferrer Lestic Caron: Med Ferrer Limelight Limelight Lestic Caron: Med Ferrer Limelight			Jan. 1,'53	70m	Nov. 29	1622		A-1	Very Good
Lime World of Don Camillo (Hal-Fr.) LiF.E.			Spec	81m	Mar. 14	1757	AYC	A-2	Excellent
Lone Hand (color) [317]	Limelight UA			143m	Oct. 11	1557	AY	В	
Lustry Men. The (304)							AVC		
Max									
MA AND PA Kettle on Vacation (314) Univ. Magic Box. The (Brit.) (C) Mayer-Kingsley Magnetic Monster, The UA Magnetic Monster, The UA Magnetic Monster, The UA Mahatma Gandhi—Twentieth Century Prophet UA Man and Eligible Monster, The UA Man in the Dark (3D) Univ. Man on a Tightrope (315) 20th-Fox Man with the Grey Glove (Itla.) IFE Marshal of Cedar Rock (5241) Rep. Marshal of Cedar Rock (5241) Rep. Marshal of Cedar Rock (5241) Alan Reproductive Marshal of Cedar Rock (5241) Marshal of Cedar Rock (5241) Member of the Wedding (521) Col. Member of the Wedding (521) Col. Merry Widow, The (color)* (301) MGM Million Dollar Mermaid (C) (302)* MGM Mississippi Gambler (color) (2031)* MGM									
Magic Box, The (Brit.) (C) Mayer-Kingsley Magnetic Monster, The UA Mahatma Gandhi—Twentieth Century Prophet Man Behind the Gun (C) (211) WB Man in the Dark (3D) Col. Man on a Tightrope (315) Well-Fox Man with the Grey Glove (Ital.) IFE Marika (German) (color) Man on a Color) Man on a Tightrope (315) WB Marksman, The (5333) AA Marksman, The (5333) AA Marshal of Cedar Rock (5241) Rep. Maevick, The (5322) Meer Meer Me at the Fair (C) (307) Univ. Member of the Wedding (521) Col. Member of the Weddin	M								
Mahatama Gandhi—Twentieth Century Prophet UA Mahatama Gandhi—Twentieth Century Prophet UA Man in the Dark (3D) Col. Man on a Tightrope (315) 20th-Fox Man with the Gray Glove (1tal.) IFE Marika (German) (color) Brill Marksman, The (5333) AA Marshal of Cedar Rock (5241) AA Marshal of Cedar Roc							AYC		
Mahatma Gandhi—Twentieth Century Prophet Wang Prophet Prophet Wang Prophet Prophet Wang Prophet Prophet Wang Prophet Prophet Wang Prophet Prop							AY		
Man Behind the Gun (C) (211) WB Randolph Scott-Patrice Wymore Jan. 31, 53 82m Dec. 27 1662 AY B Good	Mahatma Gandhi-Twentieth Century								
Man in the Dark (3D)							AY	P	
Man on a Tightrope (315) 20th-Fox Annette Bach-Mario Del Monaco May, '53 105m Apr. 4 1781 AY A-2 Excellent Annette Bach-Mario Del Monaco Jan., '53 78m Feb., '83 7									
Marika (German) (color) Brill Fred Liewehr-Harry Fuss Feb., 53 78m Feb. 28 1743 Apr. 11 (\$)1791	Man on a Tightrope (315) 20th-Fox		May, '53		Apr. 4		AY	A-2	Excellent
Marksman, The (5333) Marshal of Ceder Rock (5241) Rep. Allan Rocky Lene Feb. 1,53 S4m Dec. 14,52 Tim Jan. 3 1669 Average A-1 Very Good Average Member of the Wedding (521) Col. Member of the Wedding (521) MGM Million Dollar Mermaid (C) (312)* MGM MGM Million Dollar Mermaid (C) (В	
Marshal of Cedar Rock (5241) Marshal of Cedar Rock (5241) Maverick, The (5322) AA Bill Elliott Dec. 14,52 AT Dec. 13,53 Brm Dec. 13 Dec. 14 Dec. 12 Dec. 13 Dec. 13 Dec. 13 Dec. 13 Dec. 13 Dec. 13 Dec. 14 Dec. 13 Dec. 14 Dec. 12 Dec. 14 Dec. 12 Dec.				/om					rair
Mest Me at the Fair (C) [307] Univ. Member of the Wedding [521] Col. Merry Widow, The (color)* (301) MGM Merry Widow, The (color)* (301) MGM Million Dollar Mermaid (C) (312)* MGM Million Dollar Mermaid (C) (312)* MGM Million Dollar Mermaid (C) (312)* MGM Mississippi Gambler (color) (203)* WB Gilbert Roland-Angela Clark Mississippi Gambler (color) (310)* Univ. Mississippi Gambler (color) (310)* Univ. Mossoon (color) Mr. Walkie Talkie (5203) Lippert Monkey Business (230) 20th-Fox Monsoon (color) Monsoon (color) Monsoon (color) Montana Belle (color) (308) RKO Moulin Rouge (C)* UA Murder Will Out (Brit.) More Research (301)* 20th-Fox My Cousin Rachel (301)* 20th-Fox My Men and I (303) MGM My Men and I (303) MGM My Men and I (303) Selection (301)* Water Managela Clark Merry Good My Cousin (303) MGM My Men and I (303) MGM My Men and I (303) 20th-Fox My Men and I (303) Selection (301)* Water Managela Clark Merry Good My Cousin (303) MGM My Men and I (303) MGM My Men and I (303) 20th-Fox My Men and I (303) MGM My Men and I (303) 20th-Fox My Men and I (303) 20th-Fox My Men and I (303) MGM My Men and I (303) 20th-Fox My Men and I (303) 20th-Fox My Men and I (303) MGM My Men and I (303) MGM My Men and I (303) 20th-Fox My Men and I (303) MGM My Managela (20th-Fox Member) Mark-Joanne Dru My Managela (20th-Fox Member) Mark-Joanne Dru My Men and I (303) MGM My Managela (20th-Fox Member) Mark-Joanne Dru My Men and I (303) MGM My Managela (20th-Fox Member) Mark-Joanne Dru My Men and I (303) MGM My Managela (20th-Fox Member) Mark-Joanne Dru My Mark-Joanne Mark-Joanne Mark-Joann	Marshal of Ceder Rock (5241) Rep.			54m	Feb. 28		AYC	A-I	Very Good
Member of the Wedding (521) Col. Ethel Waters-Julie Harris Mar., 53 91m Dec. 20 1645 A A-2 Good Merry Wildow, The (color)* (301) MGM Lana Turner-Fernando Lamas Sept., 52 103m July 12 1441 AYC A-2 Excellent Million Dollar Mermaid (C) (312)* MGM Esther Williams-Victor Mature Dec., 52 115m Nov. 8 1597 AYC A-1 Good Miracle of Fatima (color) (203)* WB Gilbert Roland-Angela Clark Oct. 11, 52 102m Aug. 23 1501 AY A-1 Superior Mississippi Gambler (color) (310)* Univ. Tyrone Power-Piper Laurie Feb., 53 98m Jan. 10 1677 AY B Very Good Mr. Walkie Talkie (5203) Lippert Joe Sawyer-William Tracy Nov. 28, 52 65m Dec. 6 1630 Average Nov. 28, 52 65m Dec. 6 1630 Average Sept., 52 97m Sept. 6 1517 AY B Excellent Monsoon (color) UA Ursula Thiess-Diana Douglas Dec. 14, 52 79m Feb. 7 1711 B Fair Montana Belle (color) (308) RKO Jane Russell-George Brent Nov., 52 81m Nov. 1 1589 AY B Good My Cousin Rachel (301)* 20th-Fox Walkie Havilland-Richard Burton Jan., 53 98m Dec. 27 1661 AY B Excellent Good Wy Cousin Rachel (301)* 20th-Fox Henry Fonde-Linde Darnell (reissue) Mar., 53 97m Oct. 12, 46 Wy Men and 1 (303) MGM Sichard Widmark-Joanne Dru Dec., 52 83m Nov. 15 1606 AY B Very Good My Pal Gus (233) 20th-Fox Richard Widmark-Joanne Dru Dec., 52 83m Nov. 15 1606 AY B Very Good							AVC	A 1	
Merry Widow, The (color)* (301) MGM Lana Turner-Fernando Lamas Sept., 52 103m July 12 1441 AYC A-2 Excellent Million Dollar Mermaid (C) (312)* MGM Esther Williams-Victor Mature Dec., 52 115m Nov. 8 1597 AYC A-1 Good Good Archive Gilbert Roland-Angela Clark Oct. 11, 52 102m Aug. 23 1501 AY A-1 Superior AYC A-1 Superior AYC A-2 Excellent Color (310)* Univ. Tyrone Power-Piper Laurie Feb., 53 98m Jan. 10 1677 AY B Very Good Average Monkey Business (230) 20th-Fox Univ. Uni									
Miracle of Fatima (color) (203)* WB Gilbert Roland-Angela Clark Mississippi Gambler (color) (310)* Univ. Tyrone Power-Piper Laurie Feb., '53 98m Jan. 10 1677 AY B Very Good Average Monkey Business (230) 20th-Fox Cary Grant-Marilyn Monroe Sept., '52 97m Sept. 6 1517 AY B Excellent Cary Grant-Marilyn Monroe Sept., '52 97m Sept. 6 1517 AY B Excellent Cary Grant-Marilyn Monroe Sept., '52 97m Sept. 6 1517 AY B Excellent Cary Grant-Marilyn Monroe Sept., '52 97m Sept. 6 1517 AY B Excellent Cary Grant-Marilyn Monroe Sept., '52 97m Sept. 6 1517 AY B Excellent Cary Grant-Marilyn Monroe Sept., '52 97m Sept. 6 1517 AY B Excellent Cary Grant-Marilyn Monroe Sept., '52 97m Sept. 6 1517 AY B Excellent Cary Grant-Marilyn Monroe Sept., '52 97m Sept. 6 1517 AY B Excellent Cary Grant-Marilyn Monroe Sept., '52 97m Sept. 6 1517 AY B Excellent Cary Grant-Marilyn Monroe Sept., '52 97m Sept. 6 1517 AY B Excellent Cary Grant-Marilyn Monroe Sept., '52 97m Sept. 6 1517 AY B Excellent Cary Grant-Marilyn Monroe Sept., '52 97m Sept. 6 1517 AY B Excellent Cary Grant-Marilyn Monroe Sept., '52 97m Sept. 6 1517 AY B Excellent Cary Grant-Marilyn Monroe Sept., '52 97m Sept. 6 1517 AY B Excellent Cary Grant-Marilyn Monroe Sept., '52 97m Sept. 1504 AY B Excellent Cary Grant-Marilyn Monroe Sept., '53 98m Apr. 11 1790 Good My Darling Clementine (351) 20th-Fox Henry Fonde-Linde Darnell (reissue) Mar., '53 98m Dec. 27 1661 AY B Excellent Cary Good My Pal Gus (233) 20th-Fox Richard Widmark-Joanne Dru Dec., '52 83m Nov. 15 1606 AY B Very Good My Pal Gus (233) 20th-Fox Richard Widmark-Joanne Dru Dec., '52 83m Nov. 15 1606 AY B Very Good	Merry Widow, The (color)* (301) MGM					1441	AYC	A-2	Excellent
Mississippi Gambler (color) (310)* Univ. Tyrone Power-Piper Laurie Feb., 53 98m Jan. 10 1677 AY B Very Good Average Mr. Valkie Talkie (5203) Lippert Joe Sawyer-William Tracy Nov. 28, 52 65m Dec. 6 1630 Dec. 6 1630 Dec. 6 1630 Dec. 16, 52 79m Sept. 6 1517 AY B Excellent Monsoon (color) UA Ursula Thiess-Diana Douglas Dec. 14, 52 79m Feb. 7 1711 B Fair Montana Belle (color) (308) RKO Jane Russell-George Brent Nov., 52 81m Nov. 1 1589 AY B Good Moulin Rouge (C)* UA Jose Ferrer-Collette Marchand Mar., 53 18m Dec. 27 1661 AY B Excellent Murder Will Out (Brit.) Kramer-Hyams Valerie Hobson-Edward Underdown Apr., 53 83m Apr. 11 1790 Good Good My Cousin Rachel (301)* 20th-Fox Henry Fonda-Linde Darnell (reissule) Mar., 53 97m Oct. 12, 46 Excellent E		Esther Williams-Victor Mature	Dec., '52						
Mr. Welkie Talkie (5203) Lippert Joe Sawyer-William Tracy Nov. 28, 52 65m Dec. 6 1630 Average									
Monkey Business (230) Monkey Business (230) Monkey Business (230) Dec. 14,52 Monsoon (color) UA Ursula Thiess-Diana Douglas Dec. 14,52 Type Feb. 7 Till B Fair Dane Russell-George Brent Nov., 52 Blm Nov. 1 1589 AY B Excellent B Good Moulin Rouge (C)* UA Jose Ferrer-Collette Marchand Murder Will Out (Brit.) My Cousin Rachel (301)* 20th-Fox My Darling Clementine (351) MGM MeM MeM MeM MeM MeM Sept., 52 Type Teb. 7 Till B Fair Nov. 1 1589 AY B Excellent Mar., 53 118m Dec. 27 1661 AY B Excellent Ay B Excellent Good Mar., 53 Mar., 53 Mar., 53 Mar., 53 My Darling Clementine (351) My Man and I (303) MGM MeM MeM Shelley Winters-Wendell Corey Sept., 52 Sept						1630			
Montana Belle (color) (308) RKO Jane Russell-George Brent Nov., 52 81m Nov. 1 1589 AY B Good Moulin Rouge (C)* UA Jose Ferrer-Collette Marchand Mar., 53 118m Dec. 27 1661 AY B Excellent Moulder Will Out (Brit.) Kremer-Hyams Alerie Hobson-Edward Underdown Apr., 153 83m Apr. 11 1790 Good Wy Cousin Rachel (301)* 20th-Fox Olivia de Havilland-Richard Burton Jan., 53 98m Dec. 27 1662 AY A-2 Very Good Wy Darling Clementine (351) 20th-Fox Henry Fonda-Linda Darnell (reissue) Mar., 53 97m Oct. 12, 46 Excellent Shelley Winters-Wendell Corey Sept., 52 99m Aug. 23 1502 AY A-2 Very Good My Pal Gus (233) 20th-Fox Richard Widmark-Joanne Dru Dec., 52 83m Nov. 15 1606 AY B Very Good	Monkey Business (230) 20th-Fox	Cary Grant-Marilyn Monroe	Sept., '52		Sept. 6		AY	В	Excellent
Moulin Rouge (C)* Walerie Hobson-Edward Underdown Apr., 53 118m Dec. 27 1661 AY B Excellent Good My Cousin Rachel (301)* 20th-Fox My Men and I (303) MGM Shelley Winters-Wendell Corey Sept., 52 83m Nov. 15 1606 AY B Very Good My Pal Gus (233) Dec. 27 1661 AY B Excellent Good May Cousin Rachel (301)* Sept., 53 98m Dec. 27 1662 AY A-2 Very Good Excellent Sept., 55 99m Aug. 23 1502 AY A-2 Very Good My Pal Gus (233) Dec. 27 1661 AY B Excellent Good Were Good Excellent Sept., 55 99m Aug. 23 1502 AY A-2 Very Good Excellent Sept., 55 99m Aug. 25 1606 AY B Very Good							AY	_	
Murder Will Out (Brit.) Kremer-Hyams Valerie Hobson-Edward Underdown Apr., '53 83m Apr. 11 1790 Good My Cousin Rachel (301)* 20th-Fox Olivia de Havilland-Richard Burton Jan., '53 98m Dec. 27 1662 AY A-2 Very Good My Darling Clementine (351) Henry Fonda-Linda Darnell (reissue) Mar., '53 97m Oct. 12, '46 My Man and I (303) MGM Shelley Winters-Wendell Corey Sept., '52 99m Aug. 23 1502 AY A-2 Very Good My Pal Gus (233) 20th-Fox Richard Widmark-Joanne Dru Dec., '52 83m Nov. 15 1606 AY B Very Good	Moulin Rouge (C)* UA							_	
My Derling Clementine (351) 20th-Fox Henry Fonda-Linda Darnell (reissue) Mar., '53 97m Oct. 12,'46 My Man and I (303) MGM Shelley Winters-Wendell Corey Sept., '52 99m Aug. 23 1502 AY A-2 Very Good My Pal Gus (233) 20th-Fox Richard Widmark-Joanne Dru Dec., '52 83m Nov. 15 1606 AY B Very Good	Murder Will Out (Brit.) Kramer-Hyams	Valerie Hobson-Edward Underdown	Apr., '53	83m	Apr. 11		AV		Good
My Men and I (303) MGM Shelley Winters-Wendell Corey Sept., 52 99m Aug. 23 1502 AY A-2 Very Good My Pal Gus (233) 20th-Fox Richard Widmark-Joanne Dru Dec., 52 83m Nov. 15 1606 AY B Very Good						1662	AT		
My Pal Gus (233) 20th-Fox Richard Widmark-Joanne Dru Dec., 52 83m Nov. 15 1606 AY B Very Good						1502	AY		
My Wife's Best Friend (231) 20th-Fox Anne Baxter-Macdonald Carey Oct., '52 87m Oct. 11 1558 B Good	My Pal Gus (233) 20th-Fox	Richard Widmark-Joanne Dru	Dec., '52	83m	Nov. 15	1606		В	Very Good
	My Wife's Best Friend (231) 20th-Fox	Anne Baxter-Mecdonald Carey	Oct., '52	87m	Oct. 11	1558		В	Good

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		Release	Running	(S)=1)		Nat'l	NAT III	Herala
TITLE-Production Number-Company	Stars	Date	Time	Issue	Page	Groups	L. of D	. Review
N								
		F 1 153						Condition
NAKED Spur, The (color) (318)* MGM Haughty Martine (Fr.) Globe	James Stewart-Janet Leigh Dany Robin-Claude Dalphin	Feb., '53 Apr., '53	91m	Jan. 17 May 2	1685	A	A-2	Excellent Fair
Never Let Me Go (327) MGM	Clark Gable-Gene Tierney	May, '53	89m 94m	May 2 Apr. 4	1781		A-1	Excellent
Never Wave at a Wac (371) RKO	Rosalind Russell-Paul Douglas	Jan. 28, 53	87m	Dec. 20	1645		В	Excellent
Niagara (color) (306)* 20th-Fox	Marilyn Monroe-Joseph Cotten	Feb., '53	89m	Jan. 24	1693	A	В	Very Good
Night Without Sleep (235) 20th-Fox	Gary Merrill-Linda Darnell	Nov., '52	77m	Oct. 4	1550	A	В	Average
No Holds Barred (5214) AA	Leo Gorcey	Nov. 23,'52	66m		(S)1534	4.34	A-2	0 1
No Time for Flowers (313) RKO	Viveca Lindfors-Paul Christian	Jan.31,'53	83m	Dec. 6	1629	AY	A-2	Good
0								
OF Love and Bandits (Ital.) 1.F.E.	Amedeo Nazzari	Jan., '53	98m	Jan. 24	1694	111-	C	Fair
Off Limits (5216)* Para.	Bob Hope-Marilyn Maxwell	Apr., '53	89m	Feb. 7	1709	AYC	A-1	Excellent
Old Overland Trail (5146) Rep.	Rex Allen	Feb. 25, 53	60m	Feb. 28	1742	AY	A-I	Good
On Top of Old Smoky (5782) Col.	Gene Autry-Gail Davis Hugo Haas-Cleo Moore	Mar., '53 Apr., '53	59m	Mar. 14	1759	AYC	A-I B	Good
One Girl's Confession (528) Col. Operation Secret (205) WB	Cornel Wilde-Phyllis Thaxter	Nov. 8, 52	74m 108m	Mar. 7 Oct. 11	1558	AY	В	Very Good
Outpost in Malaya (Brit.) UA	Claudette Colbert-Jack Hawkins	Nov. 21,'52	88m	Nov. 15	1605	AY	A-2	Good
The second secon								
PAOLO & Francesca (Ital.) I.F.E.	Odile Versois-Andrea Checchi	Feb. 13,'53	92m	Feb. 14	1718	A.V	A 1	Average
Pathfinder, The (color) (516) Col.	George Montgomery-Helena Carter	Jan., '53 Mar., '53	78m	Dec. 20	1646	AYC	A-1 A-1	Good
Penny Princess (Brit.) (color) (382) Univ. Perilous Journey, A (5206) Rep.	Yolande Donlan-Dirk Bogarde Vera Ralston-David Brian	Apr. 5, '53	91m 90m	Apr. 4 May 23	1782	AIC	74-1	Fair
Perils of the Jungle (5214) Lippert	Clyde Beatty	Mar. 20, 53	63m	Ividy 23	1040			1 411
Peter Pan (color) (392)* RKO	All Cartoon Feature	Feb. 5,'53	761/2m	Jan. 17	1485	AYC	A-1	Excellent
Phantom from Space UA	Ted Cooper-Noreen Nash	May 15,'53	72m	June 6	1863			Poor
Pickup on South Street (322) 20th-Fox	Richard Widmark-Jean Peters	June, 53	80m	May 16	1837	4310	В	Very Good
Plymouth Adventure (color) (310)* MGM	Spencer Tracy-Gene Tierney	Nov., 52	104m	Oct. 25	1581	AYC	A-2	Excellent
Pony Express (color) (5217) Para.	Charlton Heston-Rhonda Fleming	May, '53	101m	Mar. 7	1750	AYC	A-2	Very Good
Pony Soldier (C) (237) 20th-Fox Port Sinister (317) RKO	Tyrone Power-Cameron Mitchell James Warren	Nov.,'52 Apr. 10,'53	82m 65m	Nov. 8 Feb. 21	1597	AY	A-1 A-1	Excellent Fair
Powder River (321) 20th-Fox	Rory Calhoun-Corinne Calvet	June, '53	78m	May 16	1838	, , ,	A-2	Good
President's Lady, The (312) 20th-Fox	Susan Hayward-Charlton Heston	Apr., '53	96m	Mar. 7	1750	AY	8	Good
Prince of Pirates (color) (524) Col.	John Derek-Barbara Rush	Mar., '53	80m	Feb. 7	1710	, AY	В	Good
Prisoner of Zenda (color) (308)* MGM	Stewart Granger-Deborah Kerr	Nov., '52	101m	Oct. 18	1565	AYC	A-I	Very Good
Problem Girls Col.	Helen Walker-Ross Elliott	Apr.,'53	70m	Mar. 14	1759	A	В	Fair
Promoter, The (Brit.) (285) Univ.	Alec Guinness-Valerie Hobson	Oct. 28,'52	88m	Oct. 25	1581	AY	A-1	Excellent
Q								
Quo Vadis (color)* (218) MGM	Robert Taylor-Deborah Kerr	Spec.	168m	Nov. 24	1118	AY	A-I	Superior
R								
RAIDERS, The (C) (301) Univ.	Richard Conte-Viveca Lindfors	Nov., '52	80m	Oct. 11	1550	AY	A-2	Very Good
Raiders of the Seven Seas (color) UA	John Payne-Donna Reed	May 27, 53		May 2	(5)1823	AY	A-I	
Ramuntcho (Fr.) Davis	Louis Jouvet	Feb., '53	89m	Mar. 14	1759			Average
Redhead from Wyoming (color) (309) Univ.	Maureen O'Hara-Alex Nicol	Jan., 53	80m	Dec. 20	1645	AY	A-2	Good
Remains to Be Seen MGM Ride the Man Down (color) (5202) Rep.	June Allyson-Van Johnson Brian Donlevy-Forrest Tucker	May 15,'53 Jan. 1,'53	90m	Apr. 25	1805	AYC	A-2 A-1	Good
Ride Vaquero (color) MGM	Robert Taylor-Ava Gardner	Not Set	YUM	Nov. 1 Mar. 21	(5)1767	710	0-1	0000
Ring Around the Clock (Ital.) Int. Film Assoc.	Nando Bruno-Lauro Gazzolo	May 18,'53	88m	May 9	1830		A-2	Good
Road to Bali (color) (5209)* Pare.	Bing Crosby-Bob Hope	Jan., '53	90m	Nov. 22	1613	AYC	A-2	Excellent
Roar of the Crowd (color) (5311) AA	Howard Duff-Helene Stanley	May 31, '53	71 m	May 23	1846		A-I	Good
Rogue's March (320) MGM Rome I I O'Clock (Ital.) Times	Peter Lawford-Janice Rule	Feb., 53	84m	Jan. 3	1669	AY	A-I	Very Good
Rome 11 O'Clock (Ital.) Times Ruby Gentry (303) 20th-Fox	Raf Vallone-Lea Padovani Jennifer Jones-Charlton Heston	Apr., '53 Jan., '53	107m 82m	May 2 Dec. 27	1823	A	В	Very Good Good
Ruby Senity (505)	Seminer Solles-Charlion Treston	Jan., JJ	02111	Dec. 27	1001	-		0000
5.10.15.1.1.16.15.1								
SALOME (color) (545)* Col.	Rita Hayworth-Stewart Granger	Spec.	103m	Mar. 14	1757	A	В	Excellent
San Antone (5203) Rep. Sangaree (3D) (color) (5230) Para.	Rod Cameron-Arleen Whelan Ferando Lamas-Arlene Dahl	Feb. 15,'53 May,'53	90m	Mar. 7	1751	AY	A-2	Good
Savage, The (color) (5230) Para.	Charlton Heston-Susan Morrow	Nov., 52	94m	May 30	1853	AVC	A 1	Very Good
Savage Frontier Rep.	Allan "Rocky" Lane-Dorothy Patrick	May 15, 53	95m	Sept. 20	1534	AYC	A-I	Good Fair
Savage Mutiny (539) Col.	Johnny Weissmuller	Mar., '53	54m 73m	June 6 Jan. 17	1863	AY	A-I	Fair
Scandal at Scourie (color) MGM	Greer Garson-Walter Pidgeon	June 26,'53	90m	May 2	1821			Very Good
Scared Stiff (5222) Para.	Martin & Lewis-Lizabeth Scott	June,'53	107m	Apr. 18	1798		A-I	Excellent
Scotland Yard Inspector (5202) Lippert Sea Around Us. The (color) RKO	Cesar Romero-Lois Maxwell	Oct. 31,'52	73m	Nov. 29	1623			Fair
Sea Around Us, The (color) RKO Sea Devils (color) RKO	Programmentary Yvonne DeCarlo-Rock Hudson	Apr. 22,'53 May 23,'53	61m	Jan. 17	1686			Very Good
Secret Sonclave, The (Ital.) I.F.E.	Henry Vidon-Tullio Carminati	, may 23, 33	91m	June 6	1862		A 1	Good
Seminole (color) (313) Univ.	Rock Hudson-Barbara Hale	Mar., '53	86m	Feb. 21	1733	AY	A-1 A-2	Very Good
Serpent of the Nile (color) Col.	Rhonda Fleming-William Lundigan	May, '53	81m	Apr. 18	1799	A	В	Good
Seven Deadly Sins, The (Fr.) Davis	Gerard Philipe-Michele Morgan	May, '53	120m	May 23	1846			Very Good
Sextette (Fr.) Davis	A. Rignault-Yvonne Gaudeau	Feb., '53	90m	Mar. 7	1751			Good
Shane (color) Para. She Had to Say Les	Alan Ladd-Jean Arthur	Not Set	118m	Apr. 18	1797	AY	A-2	Excellent
(form. Beautiful But Dangerous) RKO	Jean Simmons-Robert Mitchum	Apr. 1,'53	89m	Nov I	(5)1591		A 2	
She's Back on Broadway (color) (214) WB	Virginia Mayo-Gene Nelson	Mar. 14, 53	95m	Nov. 1 Jan. 24	1693	AY	A-2 A-2	Good
Silver Whip (309) 20th-Fox	Rory Calhoun-Dale Robertson	Feb., '53	73m	Feb. 7	1710	AYC .	A-1	Good
Siren of Bagdad (color) Col.	Paul Henreid-Patricia Medina	June, '53	72m	May 16	1837		В	Good
Sky Full of Moon (311) MGM	Carleton Carpenter-Jan Sterling	Dec., '52	73 m	Nov. 8	1597	AY	A-2	Fair
Slasher, The (5218) Lippert Slight Case of Larcency, A MGM	James Kenney-Joan Collins	May 29, 53	-				-	
Slight Case of Larcency, A MGM Small Town Girl (color) (325) MGM	Mickey Rooney-Eddie Bracken Jane Powell-Farley Granger	June 5, 53	71m	May 9	1830	A V	В	Good
Snake Pit, The (353) 20th-Fox	0 0 11 111 11 0	Apr., '53 ue) May, '53	93m 108m	Feb. 28	1741	AY	A-1	Excellent
Snows of Kilimanjaro (color) 20th-Fox	Gregory Peck-Susan Hayward	(Spec.)	II4m	Sept. 20	1533	AY	B	Excellent
Sombrero (color) (324) MGM	Ricardo Montalban-Cyd Charisse	Apr. 3,'53	103m	Feb. 28	1741	AY	A-2	Excellent
Somebody Loves Me (color) (5203) Para.	Betty Hutton-Ralph Meeker	Oct., '52	97m	Aug. 23	1501	AY	A-2	Very Good
Something for the Birds (238) 20th-Fox Son of Belle Starr (color) (5309) AA	Victor Mature-Patricia Neal	Oct., 52	81m	Oct. 11	1558	AY	A-1	Good
Son of the Renegade UA	John Carpenter-Lori Irving	June 28, 53 Mar. 27, 53	5.7 _{cc}		(S) 1767		A 1	
South Pacific Trail (5145) Rep.	Rex Allen	Oct. 20, 52	57m 60m	Mar. 21 Nov. 15	1766	AYC	A-1 A-2	Average Fair
					.000			

			- REVIEWED -						
TITLE—Production Number—Company	Stars	Release Date	Running	(S) ==	synopsis Page	Nat'l Groups	L. of D	. Review	
South See Women (222) WB	Burt Lancaster-Virginia Mayo	June 27,'53	99m	June 6	1861			Very Good	
Split Second (318) RKO	Alexis Smith-Keith Andes	June, 53	85m	Mar. 21	1765		A-2	Very Good	
Springfield Rifle (C) (204) WB Staleg 17 (5224) Pers.	Gary Cooper-Phyllis Thaxter	Oct. 25, 52	93m	Oct. 4 May 9	1555	AY	A-1	Good Excellent	
Star, The (316)* 20th-Fox	William Holden-Don Taylor Bette Davis-Sterling Hayden	July,'53 Mar.,'53	120m 89m	Dec. 27		AY	В	Excellent	
Star of Yunas (5332) AA	Wayne Morris	Jan. 11,'53	68m	Jan. 17	1686	,,,		Excellent	
Sters and Stripes Forever(C)(239)* 20th-Fox	Clifton Webb-Ruth Hussey	Dec.,'52	89m	Nov. 22	1613	AYC	A-I	Very Good	
Stars Are Singing, The (color) (5214) Para.	Rosemary Clooney-Lauritz Melchior	Mar., '53	99m	Jan. 31	1701	AYC	A-I	Very Good	
Steel Trap (232) 20th-Fox Stooge, The (5212)* Para.	Joseph Cotten-Terese Wright	Nov.,'52	85m	Oct. 25	1582	AYC	A-2	Fair Excellent	
Stop, You're Killing Me (210) (C) WB	Dean Martin-Jerry Lewis Broderick Crawford-Claire Trevor	Feb., '53 Jan. 17, '53	100m 86m	Oct. 11 Dec. 13	1557	AY	A-1 A-2	Very Good	
Story of Three Loves, The (color) MGM	Leslie Caron-Pier Angeli	Mar., '53	122m	Mar. 7		AY	A-2	Very Good	
Strange Deception (Ital.) Casino	Raf Vallone-Elena Varzi	May, '53	96m	May 30	1853			Very Good	
Strange Fascination (505) Col.	Hugo Haas-Cleo Moore	Dec., '52	80m	Oct. 4	1550	A	В	Fair	
Sun Shines Bright, The Rep.	Charles Winninger-Arleen Whelan	May 2, 53	90m	May 9	1830			Good	
Sweetheart Time (color) Rep.	Ray Middleton-Lucille Norman	Not Set	73	Feb. 28	(S)1743	AV	4.0		
Sword of Venus (315) RKO System, The (217) WB	Robert Clarke-Catherine McLeod	Feb. 20, 53	73 m 90 m	Jan. 17 Mar. 21	1687	AY	A-2 B	Average Good	
T	Frank Lovejoy-Joan Waldon	Apr. 18,'53	70m	Mar. 21	1700	~ 1	b	0000	
TAKE Me to Town (color) (321) Univ.	Ann Sheridan-Sterling Hayden	June, '53	81m	May 23	1846	4.37	В	Very Good	
Tall Texan, The (5207) Lippert	Lloyd Bridges-Marie Windsor	Feb. 13,'53	84m	Feb. 14	1717	AY	A-2	Good	
Tangier Incident (5316) AA Target Hong Kong (517) Col.	George Brent-Mari Aldon	Feb. 8, 53	77m 66m	Feb. 21 Dec. 20	1733	AY	A-1 A-2	Average Fair	
Target Hong Kong (517) Col. Text (305) 20th-Fox	Richard Denning-Nancy Gates Dan Dailey-Constance Smith	Feb., '53 Mar., '53	77m	Jan. 17	1685	AYC	A-1	Excellent	
That Man from Tangier UA	Nils Asther-Roland Young	May 8, 53	80m	May 2	1823		В	Fair	
Thief, The UA	Ray Milland-Rita Gam	Oct. 10,'52	85m	Sept. 27	1541	AY	A-2	Excellent	
Thief of Venice (304) 20th-Fox	Maria Montez-Paul Christian	Jan., '53	91m	Nov. 15	1605	AY	A-2	Very Good	
Thunder Bay (color) Univ.	James Stewart-Joanne Dru	Aug., '53	103m	May 9	1829	A	A 2	Excellent	
Thunder in the East (5210) Para. Thunder Over the Plains (color)	Alan Ladd-Deborah Kerr	Jen.,'53	98m	Nov. I	1590	Α	A-2	Fair	
(form, Come On Texas) WB	Randolph Scott-Phyllis Kirk	Not Set		Feb. 14	(S)1718				
Thunderbirds (5201) Rep.	John Derek-Mona Freeman	Nov. 27, 52	98m	Nov. 29	1622	AY	A-I	Very Good	
Thunderhoof Col. Titanic (318) . 20th Fox		sue) June, 53	77m 98m	Apr. 18	1798	AY	A 2	Evertlent	
Tonight at 8:30 (Brit.) (color) Continental	Clifton Webb-Barbara Stanwyck Valeria Hobson-Nigel Patrick	May, '53 May, '53	81m	June 6	1862	~1	A-2	Excellent Good	
Tunight We Sing (color) (347) 20th-Fox	David Wayne-Ezio Pinza	Apr., '53	109m	Jan. 31	1701	AYC	A-1	Excellent	
Torpedo Alley (5308) AA	Mark Stevens-Dorothy Malone	Jan. 25, 53	84m	Dec. 20	1646		A-I	Good	
Toughest Man in Arizona (C) (5109) Rep.	Vaughn Monroe-Joan Leslie	Oct. 10,'52	90m	Oct. 25	1582	AY		Good	
Trail Blazers (5329)	Alan Hale, Jr.	Apr. 19,'53					A-1		
Treasure of Golden Condor (C) (308) 20th-Fox	Cornel Wilde-Constance Smith	Feb., '53	03	1 24	1402	AYC	A 1	Good	
Fromba, the Tiger Man (5201) (Ger.) Lippert	Krone Circus	Nov. 14, 52	93m 63m	Jan. 24 Nov. 22	1693	AIC	A-1 A-2	Fair	
Tropic Zone (color) (5211) Para.	Ronald Reagan-Rhonda Fleming	Jan., '53	94m	Dec. 13	1637	AY	A-2	Fair	
Tropical Heat Wave (5216) Rep.	Estelita-Robert Hutton	Oct. 1,'52	74m	Oct. 11	1559	AY	A-1	Good	
Trouble Along the Way (216) WB	John Wayne-Donna Reed	Apr. 4,'53	110m	Mar. 21	1765	AYC	A-2	Excellent	
Turning Point, The (5205) Para.	William Holden-Alexis Smith	Nov., '52	85m	Sept. 20	1533	AY	A-2	Good	
Twilight Women (Brit.) (5217) Lippert Two Cents Worth of Hope (Ital.) Times	Freda Jackson-Lois Maxwell Mario Fiore-Vincenzo Musoline	May 15,'53 Dec.,'52	89m	D 00	1447		8	Excellent	
U	Mario Fiore-Vincento Musoline	Dec., 32	107m	Dec. 20	1647		D	Excellent	
UNDER the Red Sea (305) RKO	Documentary	Oct., '52	67m	Oct. 4	1549	AYC	A-1	Very Good	
Untamed Frontier (color) (230) Univ.	Joseph Cotten-Shelley Winters	Sept., '52	75m	July 19	1454	AY	A-2	Good	
Untamed Woman UA	Lyle Talbot-Doris Herrick	Sept. 12,'52	70m	Aug. 23	1503		A-2	Fair	
V									
VANQUISHED, The (color) (5221) Para.	John Payne-Jan Sterling	June, 53	84m	May 9	1830	4 V		Good	
Voodoo-Tiger (518) Col.	Johnny Weissmuler-Jean Byron	Nov., 52	67m	Nov. I	1590	AY	В	Fair	
WAC from Walla Walla (5123) Rep.	Judy Canova-Stephen Dunne	Oct. 10,'52	83m	Oct. 25	1582	AYC	A-1	Good	
Wagon Team (476) Col.	Gene Autry	Sept., '52	61m	Sept. 13	1525	AY		Good	
Wer of the Worlds (C) (5218) Pare.	Gene Barry-A. Robinson	Not Set	85m	Feb. 28	1742	AY		Excellent	
Way of a Gaucho (color) (229) 20th-Fox	Gene Tierney-Rory Calhoun	Oct., '52	91m	Oct. 4	1549	AY	A-2	Good	
What Price Innocence (Ital.) I.F.E.	Lyda Baarova Otello Toso	May 1,'53	100m	May 9	1831			Fair	
Wherever She Goes (Australian) Mayer-Kingsley	Eileen Joyce-Suzanne Parrett	Jan. 27, '53	80m	Feb. 7	1711			Fair	
White Goddess (5224) Lippert	Jon Hall	Mar. 27, '53	73m						
White Lightning (5326) AA	Stanley Clements	Mar. 8, '53	61m	Mar. 7	1751			Good	
White Line, The (Ital.) 1.F.E.	Gina Lollobrigida-Raf Vallone	Jan. 12,'53	87m	Jan. 3	1669		_	Very Good	
Wide Boy (Brit.) Realart	Sydney Taffer-Susan Shaw	Dec., 52	67m	Apr. 4	1783	AVC		Fair Van Gaad	
Willie & Joe Back at the Front (233) Univ.	Tom Ewell-Harvey Lembeck	Oct., '52	87m	Oct. 4	1550	AYC		Very Good Good	
Winning of the West (571) Col.	Gene Autry-Smiley Burnette	Jan., '53	57m	Jan. 17	1687	AIO	W-1	0000	
Manager of the North Country (6144)	Rod Cameron-Ruth Hussey	Sept. 5, '52	90m	Aug. 2	1470	AY	A-2	Good	
Woman of the North Country (5144)		Mar. 2,'53	90m	Apr. 4	1781	A	who .	Very Good	
(formerly Minnesota) (color) Rep.		17101. 4. 33							
(formerly Minnesota) (color) Rep. Woman They Almost Lynched (5204) Rep.	John Lund-Audrey Totter Edward Underdown-Kathy O'Donnell	Sept. 29,'52	90m						
(formerly Minnesota) (color) Rep. Woman They Almost Lynched (5204) Rep.	John Lund-Audrey Totter Edward Underdown-Kathy O'Donnell Gregory Peck-Ann Blyth	Sept. 29,'52 Aug.,'52	90m 104m	June 21	1417	AY	A-1	Excellent	
(formerly Minnesota) (color) Rep. Woman They Almost Lynched (5204) Rep. Woman's Angle, The (Brit.) Stratford World in His Arms, The (C) (227)* Univ. Wyoming Roundup (5254) AA	John Lund-Audrey Totter Edward Underdown-Kathy O'Donnell	Sept. 29, '52			1417 {S}1443	AY	A-1	Excellent	
(formerly Minnesota) (color) Rep. Woman They Almost Lynched (5204) Rep. Woman's Angle, The (Brit.) Stratford World in His Arms, The (C) (227)* Univ. Wyoming Roundup (5254) AA	John Lund-Audrey Totter Edward Underdown-Kathy O'Donnell Gregory Peck-Ann Blyth Whip Wilson	Sept. 29, '52 Aug., '52 Nov. 9, '52	104m 53m	July 12	(S)1443				
(formerly Minnesota) (color) Rep. Woman They Almost Lynched (5204) Rep. Woman's Angle, The (Brit.) Stratford World in His Arms, The (C) (227)* Univ. Wyoming Roundup (5254) AA X Y Z YANKEE Buccaneer (234) (color) Univ.	John Lund-Audrey Totter Edward Underdown-Kathy O'Donnell Gregory Peck-Ann Blyth Whip Wilson Jeff Chandler-Scott Brady	Sept. 29, '52 Aug., '52 Nov. 9, '52 Oct., '52	104m 53m	July 12 Sept. 13		AY	A-1	Very Good	
(formerly Minnesota) (color) Rep. Woman They Almost Lynched (5204) Rep. Woman's Angle, The (Brit.) Stratford World in His Arms, The (C) (227)* Univ. Wyoming Roundup (5254) AA	John Lund-Audrey Totter Edward Underdown-Kathy O'Donnell Gregory Peck-Ann Blyth Whip Wilson Jeff Chandler-Scott Brady	Sept. 29, '52 Aug., '52 Nov. 9, '52	104m 53m	July 12	(S)1443		A-1		

FEATURES LISTED BY COMPANIES—PAGE 1813, ISSUE OF APRIL 25, 1953 SHORT SUBJECTS CHART APPEARS ON PAGES 1854-1855, ISSUE OF MAY 30, 1953

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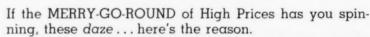
*From A Study of the Accumulative Audurnce of LIFE, by Alfred Politz Research. Inc. \dagger From 1952 Year Book of Motion Pictures.



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New Chairs for the "New Picture"

Gagliardi on
Stereophonic Sound Methods

Charlie Jones on

Small Town Public Relations

JUNE ISSUE: Section 2 of Motion Picture Herald of June 6, 1953



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*Accommodates a 20-inch positive carbon which will burn continuously for the full hour as required by the new 5,000-foot reels, at 80 amperes (using 9mm positive and 5/16" negative) or at 95 amperes (using 10mm positive and 11/32" negative).

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★ Automatically maintains a screen light that in intensity and color value is constant and identical to that of the

quired by the fact that each eye sees only one of the two

The position of the positive arc crater is automatically projected images. maintained at the exact focal point of the reflector by means of the exclusive Lightronic crater-positioning system. The positive and negative carbons are advanced by separate motors, the speeds of which are governed by the Bi-metal Lightronic Tube. Once the arc has been struck, the crater positioning and the gap length are automatically maintained without manual adjustment of the controls. A stream of air directed just above the arc stabilizes its

Features unit construction whereby the various components are instantly removable for cleaning and inspection.

associated lamp which is burning simultaneously, as re-STRONG 95,008 (3-D) 75-85 Ampere, 3-Phase, 220-Volt TUBE-TYPE RECTIFIER

* Automatic, fan-air cooling.

*Permits long periods of continuous operation, impossible with rectifiers designed to operate lamps on 20-minute cycles.

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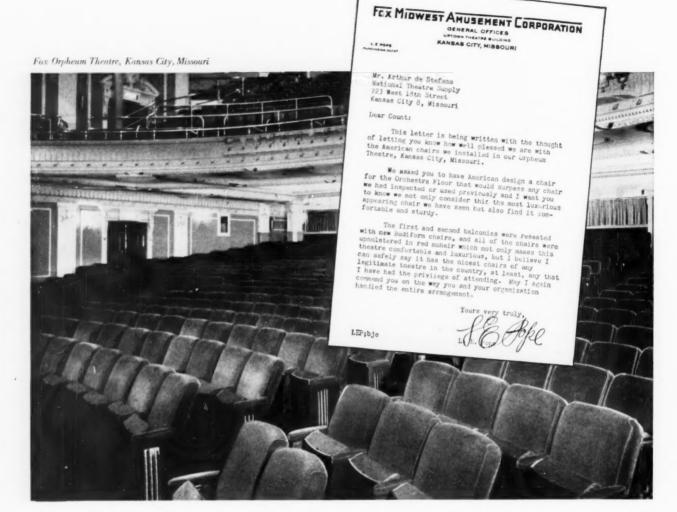
Higher-power 3-D rectifiers for use with lamps burning 10mm carbons are also in production and will be available for early delivery.

For further details on the subject of arc lighting as it applies to the projection of three-dimensional picapplies to the projection of th

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American Bodiform Deluxe chair with springarch seat and deep spring back. The Fox Orpheum Theatre uses these on the orchestra floor, and American Bodiform full-upholstered chairs in first and second balconies.

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Better Theatres

for JUNE 1953

GEORGE SCHUTZ, Editor

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BETTER THEATRES SECTION

Simplifying the Simple Facts Of "Aspect Ratio"

COUPLE of issues back we pointed out—in a piece pretty much with tongue-in-cheek—that any theatre could have its own "aspect ratio" if it wanted one. The remark was prompted by the array of picture proportions associated with various wide-screen "systems." The actual simplicity of the matter was recently set forth by Herbert Barnett, president of the Society of Motion Picture and Television Engineers, in addressing a convention of Allied Theatre Owners of Western Pennsylvania, in Pittsburgh. He said:

"You have, we'll assume, an 800-seat theatre with a 15x20-foot diffusive screen. One day when you're feeling good, you decide your patrons will be happier if you gave your pictures that 'big screen look'.

"You don't want to spoil your customers, or ruin yourself, so you tell the man you want the next size—15x25 feet. Just 5 feet wider, but an increase of 75 square feet in area. First, buy the 15x25-foot screen. To project a standard 3x4 image on a 3x5 screen, you must reduce the aperture height. This much smaller aperture cuts down the amount of light that gets through to the screen. The light loss is 20%. Furthermore, the 80% remaining light must be spread over a larger screen. Therefore, your brightness will be 36% less.

"There are three ways to regain the lost illumination. One, by increasing the lamp output; two, by using a highly reflective, directional screen; and three, if necessary, by doing both.

"Lastly, you must buy two projection lenses of shorter focal length. For each aspect ratio you change to you will need a different focal length lens. That's all."

Yes, it's that simple . . . though of course it does not take into account impending and possible changes in cinematography.

Out of the national survey of theatres recently announced by SMPTE should come reliable data to guide the business in the application of the wide-screen idea. The information is needed for a practical understanding of just how the "Big Picture" is to benefit theatres generally. It should also lead to a competent study of seating in relation to the larger picture—and to its curvature, if any.

—G. S.



YPICAL models of the American Seating Company's chairs are the "Bodiform" -Model No. 16-001 of which is illustrated at left-and the "Deluxe Loge," which is shown above (No. 16-870). The "Bodiform" takes its name from the design of its allsteel back, which is vertically formed to the contour of the occupant's spine. It has springarch seat construction with foam rubber padding and an automatic, three-quarter rising action, provided by mechanism concealed within the seat. The "Deluxe" model also has the "Bodiform" seat, but its back is of coil spring construction. The company's "Retractor" model has a seat so suspended as to cause retraction by shifting of the body weight.

new chairs for

Current lines of auditorium
seating . . . with a note on
plan modernization today



HE "Super-Star", illustrated above, is a basic model (No. 30) in the line of the Griggs Equipment Company. It has steel construction, including end standards, and features full-length back panels extending over the upholstery of the raised seat. The chair is self-rising, coming to a three-quarter fold inside the standards.

Itention is called here to leading lines of auditorium chairs with awareness of the industry's interest currently in quite other matters than comfort and appearance. Installations for third-dimension pictures, and at least contemplation of wide-screen facilities, have claims upon theatre operation not to be denied. Yet it is impossible even in these times to lay comfort and appearance to one side as of secondary importance.

Moreover, there is modernization of the seating plan to consider, and here any of the new picture techniques introduce new considerations. In general, they have the effect of limiting still more the tolerances with which auditorium chairs could be installed when the principal aim of a seating plan was maximum capacity.

In later years, unobstructed view of the screen has been given steadily increasing consideration. Row spacing of 34 inches has become pretty generally accepted as

a minimum for padded back chairs on the main floor; and the staggering of chairs in middle banks is commonly practiced. Even the double arm block no longer is regarded as a freak. But with all this recognition of fundamental function, we have settled for "second-row vision" on the main floor. Do 3-D and wide-screen bring us to a need of "first-row vision" if we are to retain our new standards of seating?

As the technical atmosphere clears, studies of the seating plan in relation to wide-screen will doubtless be made. Third-dimension does not change viewing angles; however, it is more exacting as to sightlines than conventional projection, since light-polarizing glasses should be held in rather precise relationship to the screen, which is difficult with shifts of the head from one side to the other to get a clear view.

With wide-screen pictures, sight should be able to range over a considerably larger area laterally than is possible with betweenhead viewing. They also introduce consideration of a greater distance from the first row to the screen. The present standard minimum viewing distance calls for a little less than one foot over every foot of picture width. Whether wide-screen technique will require that much depends on the way the total screen area is used.

Thus the new picture techniques themselves call attention to seating modernization, even emphasize it. And if their objective is renewed prestige and appeal for the motion picture theatre, the vital consideration of comfort and appearance further ties reseating to this advancement of the art.

the "new picture"



THIRTY-TWO different variations of its chair, the "Universal," illustrated above, are provided by the Ideal Seating Company. Models include styles with a self-rising or retracting seat, or both. Steel construction throughout is a feature of all the company's line, as are backs of full length to protect the seat fabric. Seat cushions are of coil spring and locked without the use of tools.

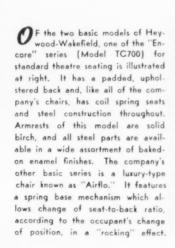


ATEST addition to the RCA International line is Model 2450, pictured above, which has a spring back and yet retains the same dimensions as the company's previous Model No. 2000 with padded back. All RCA chairs have seats of automobile-type cone spring construction. (For a complete description of Model 2450, see page 34.)

A LL chairs in the Kroehler Manufacturing Company's line, one of which is pictured at right, have push-back type retracting seats. A low aisle light overlay (as shown) is provided for main floor location, while a higher one is available for balcony seats. A simplified wiring hookup is designed to afford easy installation. Middle as well as end standards are streamlined. All models have steel construction.



THE seating line of the Irwin Seating Company includes the "Comet," pictured at left, and a "Standard" model. The "Comet" has a seat that automatically rises to a three-quarter position and, like the company's other chairs, features seat cushions of coil spring construction, a full-length back with rolled edges and steel construction throughout. Seat cushion is attached to the pan without the use of screws.





Getting Rid of Obsolete Design



LOBBY: Remodeling in the lobby consisted of removing ornamental plaster on the walls and ceiling (see right) and repainting as shown above. Wall mirrors were retained except on the left side where a stainless steel shadow box was installed. Downlights were also installed.

Old-fashioned ornamental design has given way to simplified and modernized decor, including new seats, in the remodeling of Century Theatres' 25-year-old Prospect theatre in Flushing, N. Y.

Architect: JOHN J. McNAMARA, New York

Decorator: RAU STUDIOS, INC., New York





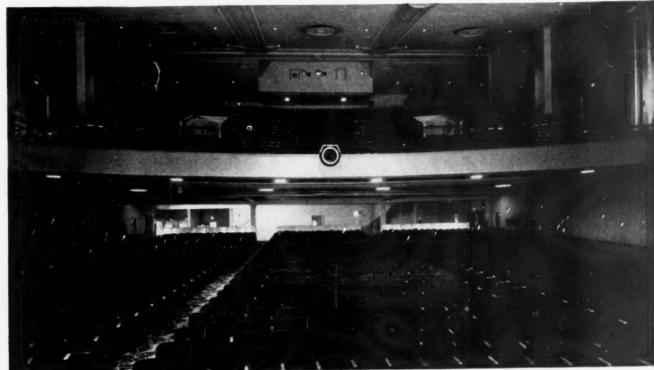


Photo of remodeled auditorium above by COSMO-SILEO, N. Y.

AUDITORIUM: The major remodeling work here, outside of modernized lighting and new seats, consisted of furring out ornamental plaster on the walls and recovering with glass wool insulation. Ornamental plaster in front of the projection booth and on the fascia of the balcony (see right) was also removed and these areas repainted. The main floor was reseated with Kroehler push-back chairs upholstered in Kelly green mohair. The seating plan was completely revised from a five-bank scheme to one of three banks with four aisles and a stagger system used with double armblocks provided wherever necessary to get proper sightlines (see above). The Prospect now has a capacity of 1979, representing a loss of about 200 seats on the main floor. RCA theatre television equipment was also acquired. A new Walker "H. I." screen was installed for a picture 25 feet wide whereas the previous one was 20.





MEZZANINE: In this area also the old ornamental plaster (below) has been removed and walls and ceiling refinished and downlights installed (left). New beverage machines were set into the wall as shown.



BETTER THEATRES SECTION

method in Management



staff supervision
institutional advertising
exploitation equipment
housekeeping & maintenance
and related activities

Film Booking and Buying Policies

LECAUSE of legislative battles and inevitable conflicts between the viewpoints of Exhibitors and those of Distributors, the buying and booking of film is a highly controversial phase of the motion

picture theatre. It is sometimes filled with acrimonious debate. One cannot do much more than generalize in a discussion of the problems involved.

This is not a department for a beginner to step into. Indeed should one be going into the theatre business as an owner without previous experience in buying and booking film, it would be advisable that the services of a recognized film booker be retained to guide one in the formulation of policy at the outset, at least until some knowledge of the field can be acquired.

In almost all film distribution centers there are firms and individuals that specialize in buying and booking film for independent theatres and small circuits. These agencies are usually owned and operated by former buyers and bookers for large theatre circuits, and are aware of what can and cannot be done with regard to available film product.

The cost of film to the Exhibitor has been quite steadily increasing. Distributors say this is due to increased production and other costs; Exhibitors, on the other hand, are wont to think that some selling policies are based upon a desire to get all that the traffic will bear.

FOURTH ARTICLE OF SERIES:

Motion Picture Theatre Management

By CURTIS MEES

There are feature pictures for which as much as 70% of the gross box-office receipts is "suggested" as film rental. The Distributor may argue that the Exhibitor cannot lose on 30% because the Distributor guarantees a net profit to the theatre of 10% of the gross. If the potential gross is \$5,000, or better, this may be worth consideration. It wouldn't be, however, for the smaller situations.

Such pictures are often sold on the basis of a substantial increase in ticket prices, which charge might drain the town of entertainment money for some time to come.

How to meet the Distributors on a common ground, where both may make a profit, is a touchy point. Perhaps it would be well to examine briefly the relationships that existed in the past and how they have changed through the years.

In the earliest days of the motion picture industry, films were variously made available to theatres, but because of its obvious advantages, the territorial exchange system soon developed. For a long time pictures were rented from distribution companies that were more or less independent of their producers; sometimes these distributors were entirely regional, renting certain pictures exclusively in a particular area on a so-called "state's rights" basis. As a rule films then were booked for a "flat rental" of so much per day, or booking.

Later developments in both the art and the industry encouraged the combination of production and distribution in one large organization, and producers set up, in effect, their own exchanges in the cities which had come to be film distribution centers; and each such producer-distributor offered a "program" of films. Such a program would cover an entire year, and often include short subjects, and sometimes a newsreel as well.

"BLOCK BOOKING" DEVELOPS

It became also the custom to sell a program before the pictures were actually produced. A company might have certain popular players under contract; or it might buy rights to specific plays, books or magazine stories and place prominent performers under contract for leading roles in pictures to be produced from them. These pictures, yet to be made, would be described in a brochure and in trade



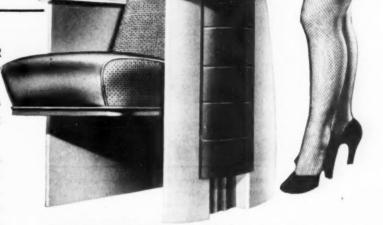
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Chicago 11, III. 666 Lake Shore Drive New York 16, N. Y. One Park Avenue Inglewood 7, Calif. 311 West Florence Dallas, Texas 2023 Jackson St. journal announcements, and sale men from each exchange offered them to exhibitors as a group, or "block," of pictures to be available from that company during the coming year. This practice became known as "block (or blind) booking." And for many years, except for an occasional "road show" production, or "specials," pictures continued to be booked at a flat rental instead of at a percentage of the gross receipts.

The custom of offering pictures on a percentage basis increased; however, the development which radically changed the system by which theatres rented films was the Consent Decree, issued by the U. S. District Court in New York City (1941), representing an agreement between a number of major producer-distributors and the U. S. Department of Justice. It followed years of litigation under the Sherman Anti-Trust Act. Producer-distributors eventually were ordered to divest themselves of theatres ("divorcement"). Some large circuits alleged to exert great "influence" upon product buying were instructed to dispose of some of their theatres. And block booking was prohibited.

BUYING POLICIES CHANGE

As those were basic operating procedures, serious re-adjustments arose—and continue

to arise—as a result of these far-reaching changes. A major problem developed regarding new buying policies, and as the new methods have not aged sufficiently to be considered "set," it is difficult to lay down any hard and fast rules of conduct. Exactly how these new methods of buying will work out in the future is hard to say. But it is reasonable to expect that changes will be made to eliminate impracticable arrangements.

Many theatres have changed hands as a result of the Consent Decree. When future theatres are offered for sale, it is probable that the independent operator will have an advantage in acquiring such properties, since large circuits might be hesitant about enlarging their operations.

This does not mean, however, that those theatres released, or to be offered for sale in the future, are necessarily profitable operations. Each theatre must be considered on its own merits, giving particular attention to the availability of product.

If you will observe some theatres and compare their product situation with that of several years past, you will find instances where relatively minor theatres are now playing very important pictures. This is a result of the new system of bidding on individual pictures. Sometimes smaller theatres are bidding on higher percentage terms, or longer playdates; or are making other

unusual concessions to the Distributors to buy the more important features. The question is always whether a profit can be realized under the terms.

It is a fine thing for a theatre to play some outstanding product for "prestige"; however, prestige is awfully hard to eat. Furthermore, in the long run, this type of buying has the ultimate objectionable feature of increasing rentals for all exhibitors. The Distributors are naturally going to play off one bidder against the other for product which is absolutely essential to theatre operation. Once a picture has been bought, there is no recourse to readiustment of terms.

FACTORS AFFECTING PROFITS

How much can one pay for a feature picture and still make a reasonable profit? That depends upon the individual theatre, as well as the particular picture. Your efficiency of operation in maintaining a reasonably low overhead will enter into this, as will also your investment in theatre property. And one must consider, of course, the drawing power of the picture.

In earlier times, the product of a major studio might be offered on approximately the following basis: Of 46 pictures programmed for the year, possibly 16 would be at a flat rental figure, 10 would go at 25%, 10 at 30%, and the last 10— the cream of the crop—at 35% to 40%. (We speak here of the average theatre, not the larger metropolitan houses.)

This averaged out to a fairly reasonable rental over the year, but even then Exhibitors were likely to think it somewhat high. Of course there was much bickering over the allocations of pictures to each bracket. Allocations rested with the Distributors, and when in doubt as to the potential draw, their usual policy was to play a picture in one of their own theatres first, to get a more accurate idea of its appeal to the public before bracketing it for the rest of the trade.

A further rental agreement, which is still in force in some instances, fixed the rental to a certain high figure in gross revenue, called the "split figure," after which the theatre would pay a much higher rental. For example, the feature might rent for 40% up to \$1,200 (if that represented a high gross for the house in question), after which the Distributor was to get 50% of the excess gross.

If after playing a feature three or four days, the Exhibitor realized he would exceed the split figure, he had then to gamble on a decision as to whether he would make more profit by extending his playdate at the lower percentage terms, or cutting it off as originally booked and paying the split figure terms.

The thoughtful Exhibitor guarded his

Theatremen with Vision



few flat rental pictures for special occasions when he could book in a stage show or work out a local attraction which would increase his gross receipts. (That's about the only way to book a stage show, which has its own percentage terms if it is a really good show; otherwise it, too, is at flat rental.)

There were some "turkeys" (poor pictures) in this flat rental group, some so bad it behooved the Exhibitor to pay for but not to play them, or to trade them out for repeat runs on better features. Occasionally, towards the end of the season, a Distributor had used up all his allocations for higher rentals, and a pretty good picture had to be offered in the lower brackets to fill out his commitments!

"Blind buying" got a bad name with the public. When a picture came along that had objectionable features, the Exhibitor might tell his patrons that he "had to play it." What he wanted, or *thought* he wanted at that time, was the privilege of buying only the top grossing pictures from each of the Distributors and dropping the less profitable features.

"Blind buying" became a casualty of the law courts, but we are finding that it had advantages which were under-rated while its disadvantages were being so loudly discussed. Now an Exhibitor has the opportunity of viewing each picture before he puts in his bid; but "good" product at a "reasonable" rental remains his problem.

THEATRE FILM POLICIES

In the trade, theatres are divided into "classifications" which give a general idea of their policies. The top group is the large Metropolitan theatres, which are relatively few in number and with which we need not devote much space. They serve as "show cases" for the industry and are in most cases controlled by the larger circuits. There is a lesson to be learned from "show case" theatres, however, in realizing that frequently the Distributors will work out arrangements to play "fair" or mediocre pictures in a show case house where they have a friendly working arrangement, giving it preferred, or extended, playing time-this to help convince other Exhibitors that because a "kev" house gave it "preferred" booking, it will justify this treatment throughout the ter-

The "A" theatre in a town, as might be imagined, is considered the leading first-run house. In the larger cities there are, of course, a number of theatres falling within this classification. These theatres follow the general policy of playing only the "best" pictures, and the length of engagement may be longer. Admission (Continued on page 42)

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"The Buildings We Build Build Our Business"

In Small Towns Don't Get Too Big for Your Britches



says

Charliedores

-owner-manager of the Dawn theatre in Elma, la.

HAT WITH all the hubbub about multi-dimensional projection of sight and sound going on these days, maybe it would be a relief to change the subject for a minute or two and talk about something a little less taxing on the emotions and the intellect, if any. Let's cogitate a bit on that

elusive topic, Public Relations.

Small town Public Relations are so different from what is commonly meant by that term that it almost calls for a separate field of specialized experts. It wouldn't have to go quite as far as the doctors do when they have a man who is specialized at cutting out your spleen, another who is specialized at sewing you up, and another who has studied nine years to become a specialist at threading the needle. But Public Relations in a small town is far different from the same subject in a city, and so different from public relations on a national scale that we hardly recognize it as the same subject.

Where it is aimed to be friendly persuasiveness on the big scale, it approaches simple neighborliness in the town where, when more than one horse appears on the street, the citizens think there's a parade

going on.

Without trying to define Public Relations, and ignoring the national viewpoint, let's try to look at it from the angle of the fellow who operates in a place where he already knows 80% of his potential patrons by face, and calls maybe 40% of them by their first name. These are the showmen who know that Public Relations is not advertising, it is not done through the medium of the press or radio, but is a personal thing which they or their theatre must have some immediate part of employing personal contact with a great portion of the public they serve.

YOUR PATRONS KNOW YOU WELL

The average small town showman's relations with his public is probably too close for his own comfort. He knows everybody so well, and they all know him so well, that many of the things that are being done in the way of public relations in larger communities he hesitates to do for fear of appearing ostentatious to his neighbors, or overly greedy in their eyes. The special attention that should be drawn from the public to the showman and his

theatre too often becomes commonplace and quite ordinary after the first few months of acquaintance, or the first round of new ideas has lost the glamour that goes with new management or new ownership. It is a showman's job to keep all things connected with the theatre glamourous and of special appeal to the patron.

Public relations become more personal relations after you become just plain Bill, instead of Mr. to your patrons and neighbors. You become neighbor in a small town in a hurry. This means you become just as ordinary as the grocer, the feed salesman or the buttermaker. This is not good for the showman. By its very nature his is a business built around glitter, romance and something far removed from the ordinary. His public relations problem is not one of mass selling, but rather of personal influence, making his potential patrons feel that he not only is a good neighbor, but a special kind of acquaintance who is instrumental in adding enjoyment to their everyday living. When he has convinced them individually through word and deed, they will take care of his public relations and much of his advertising for him by "word-of-mouth," in a ready discussion of movies, his theatre and him.

DON'T GIVE 'EM "THE BUSINESS"

It is as necessary for a small town showman to be a ready topic of conversation for his patrons as it is for a star to be talked about by the public as a whole. And it goes without saying that the subjects of the conversation about him must be things that meet the approval of the majority of the people in his community. Such personal approval is ten times more important for the small town showman than it is for a star on the national scale.

You see every week in the trade papers evidence of good public relations offered by showmen in all types of situations—such things as offering the theatre as a meeting place, for demonstrations, style shows, church services, etc. Special attention to, and programs for social, service or public groups always make good public relations.

These groups are quick to note the difference between a true desire to be of service, and a mercenary scheme to fatten the larder at their expense, and they are quick to resent it. Overworking the "buttering up" of special groups can cause more harmful than helpful effects. It is for each showman to know his own community well enough to discern how far and how often he can give this "preferred" treatment to certain groups. They know him well!—they know that he's bought a new car, or his wife a new coat, or taken a trip to Washington, and they resent being made the ones who are paying for his luxuries.

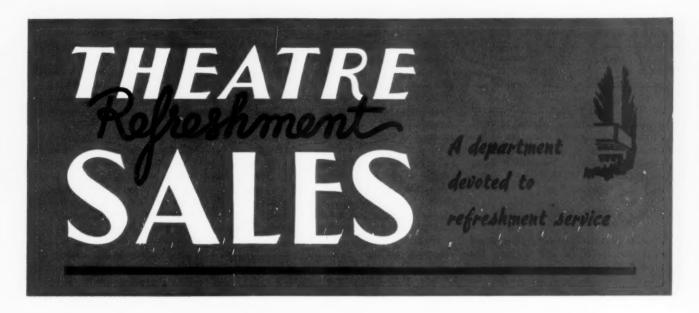
SELL THE GOOD THE INDUSTRY DOES

The best public relations man in the American motion picture industry is the small town exhibitor who almost daily rises to refute the accusations of immorality and disloyalty which are constantly being hurled at the movie business because some person in the industry has committed an offense of these types. The public is quite familiar with "big names" of this industry, but knows less than nothing of the vital part the industry plays in every hamlet and village of the country. It is not necessary to defend anything that you yourself do not condone. But most people in our industry are like folks in most other walks of life. Let's not be hyper-sensitive; but let's not be jellyfish, either!

We small towners get mighty tired of defending the morals of some of our industry's more publicized constituents. You can't defend what you know to be wrong. But we are guilty of negligence if we allow an individual case to contaminate all of us.

Public relations are pretty much on a personal basis in a small town. We are the Class D league of the industry. We just can't operate on the "knock 'em dead" basis that they do in the big places. You either become one of the boys, a good neighbor, a good citizen, an honest business man who isn't trying to jam a Western down the throat of a neighbor whom you know likes comedy, and whose advertising your friends can believe because they've learned to trust you, or you belong in another league. In running your business in a small community, don't get too big for your britches.

Charlie



Evaluating Drive-in Food Items As to Time, Space and Yield

By S. J. PAPAS

Owner of the Keno Family drive-in, Kenosha, Wis., and the Westgate Outdoor at Racine. A report on methods aimed at controlling food costs and maintaining quality simultaneously at the drive-in refreshment stand.

IN ADDITION to being in the motion picture business, drive-in operators today are a part of the fourth largest industry in the United States—the restaurant industry. By 1962 it is estimated that the dollar volume of this industry will double, and I am exceedingly proud to be part of so great an industry.

Actually we drive-in people are "lucky" restauranteurs, because operating a concession in a drive-in theatre is so simple and so easy as compared to operating a regular commercial restaurant that it isn't even funny. In our drive-in theatres we have no high-priced chefs, cooks or bakerstwo, three, five or ten fellows that draw big salaries in one establishment. We have no porters, waiters, etc. We have no fancy dishes or special soups and gravies to prepare which cost lots of money and often result in tremendous waste if not sold. We have no tremendous investment in equipment; we have no pilferage or stealing in a wholesale manner as restaurants and ho-

To cut a long story short, we drive in people are most fortunate in that we have found a second lucrative business within the first one. First in importance of course is the theatre and our motion pictures; they should always be our foremost concern. Concessions, however, should be second.

REFRESHMENT STAND PROGRAM

And now, how should a concession stand be operated at a drive-in theatre? I would like to present some salient features of the program I have developed for my own

The three magic words in the concession business are Time, Space and Yield. What good is any item when the element of time in preparation is so excessive that it causes the loss of other sales? What good is any item when the space required to handle it is so excessive that it robs other and more important merchandise? And what good is any item when the proper yield is not realized in order to produce the necessary profit?

Remember, in a drive-in concession time is of the essence. Perfect planning, timing and coordination are absolutely necessary. As you know, our audience is a "captive" one and if service and care are not exercised, complaints result immediately. I sincerely believe that every concession, unless

unusually small, should have a vending manager. The theatre manager cannot do both and do a good job.

The most important item that we sell is popcorn. Why? Let's give it the acid test. Number 1—Time. This is no problem, because we can pre-pop "kettle-fresh" corn and store it in a warmer so that when a sale is made it is perfectly prepared. Number 2—Space. This is no problem. Number 3—Yield. The yield is terrific so I therefore make it my Number 1 item.

In addition to the above it is also a highly nutritious and healthful food. As a matter of fact, I like popcorn so much I also sell it at the box-office. Now this school of thought no doubt will bring controversy. As everyone knows, situations differ. I say this, however: Sometimes it is necessary to train and cultivate your patrons. I base my statements only upon performance. When I can sell 20, 30, 50 and as high as 84 boxes of popcorn at the box-office on one night, that's for me! Selling popcorn at the box-office will not prevent patrons from coming to the concession stand. Don't let anyone ever tell you different.

Other salient facts to remember about popcorn are as follows: (a) It is a food

product; the raw material, equipment and personnel handling must be clean. Sell the nutritional benefits of corn, as health has a strong selling appeal in advertising. (b) Popcorn is perishable. It must be kept fresh and the stock rotated. Moisture content is important and should be kept at about 13.5%. (c) Popcorn is an "impulse" item; display it strongly in order to create the urge to buy among customers. (d) Package popcorn to sell; glamorize it; dramatize its values. Describe it freely with adjectives like "fresh," "hot," "kettle fresh," and "buttered," etc.

TESTS OF COLD DRINKS

Next in importance at our vending counters, I would say, are cold drinks. We concentrated on them in one situation, and the results were amazing, because the theatre is in the middle-west, where we only operate six months or even less, and the weather is only what you may call warm during just three months. Our large 16-ounce drinks selling for 20c moved better than our regular 9-ounce drinks which sell for 10c!

Let's give cold drinks the acid test. Time: No problem. Space: No problem. Yield: Terrific. I like cold drinks so much that I always build special racks for them in store rooms. On the top rack go all the Coca Cola gallons; on the second go the root beer gallons; and on the bottom go all the Orange Crush gallons.

BUYING QUALITY MEATS

Along with cleanliness and sanitation at the refreshment stand, quality of merchandise is important. This is especially true of meats. There is no substitute for quality and in spite of their knowing this many operators still buy the cheapest hot dogs and hamburger, etc. What's the result? A lot of waste; customer dissatisfaction and no repeat business. Pennywise and pound foolish

I went into the preparation of my own hamburger so that I would actually know what I was serving. Important points to watch are as follows.

All beef used should be from federally inspected plants and its handling should be under the same sanitary conditions as all products handled under the supervision of the Bureau of Animal Industry, U. S. Department of Agriculture. Know what parts of the carcass are used by your supplier (chucks, plates or rounds) and have a definite understanding as to the grades of beef used. Meat for hamburger should be of commercial grade or better from steers, heifers, cows, or bulls. What are the government grades? Prime, good and commercial.

Parts to be excluded are bloody neck

trimmings, shank meat, trimmings from the chuck, plate or flank, hearts, livers, lungs, etc. The fat content should be that which is found in chucks, briskets, plates and other forequarter meat and should not exceed more than 25%.

We buy, process and fabricate all our meats. For hamburgers we have a patty-forming machine, which I would not recommend to small operators as the investment is too large. With this machine I have absolute portion control and know exactly what each patty costs me. Also I have a hamburger patty that has a "loose texture," which means greater bun coverage, less shrinkage, faster cooking, greater tenderness, and more patties per pound.

What I am trying to convey to you is the word quality. It means everything.

RULES FOR BREWING COFFEE

Coffee is also very important. Too many drive-in operators have sloughed good coffee off.

Rules for brewing it are as follows: 1. Carefully measure quantities of both water and coffee. No guesswork; one pound of coffee to two and one half gallons of water. 2. Make only the amount needed. Warmedover coffee is bitter and has lost its aroma. Never add old coffee to a new brew.

3. Discard coffee grounds; they can only be used once. 4. Time the preparation of coffee. It should never be made more than 15 minutes before an intermission. Maintain it at a uniform temperature below boiling point. Coffee loses both flavor and aroma when permitted to stand for long periods after brewing. 5. Keep your equipment clean. All coffee equipment must be cleaned carefully and immediately after each use. Coffee contains certain elements which attract themselves to brewing devices and develop a rancid taste upon contact with oxygen in air. If a filter cloth, bag or sack is used, it must be washed clean each time in cold water. These must never touch anything as they absorb offensive odors. When not in use, submerge them in cold water,

HANDLING WALKING SUNDAES

Another very successful item we handle is the walking sundae. The Borden people have designed a special cup known as the "theatre cup." As it appears, we sell it as a dixie cup or plain ice cream for 15c. This contains 5 ounces of ice cream. When a customer asks for chocolate, strawberry or another flavored sundae, off comes the lid, on goes the syrup topped with rich whipped cream and chopped pecans. The price now is 30c. If this item is correctly merchandised, it is a killer!

As for candy, it definitely has its place at the drive-in refreshment stand. However, only a small variety of 10c merchandise should be handled. Candy selling for 20c or more per item does not move or repeat rapidly enough to handle.

Finally, there is nothing more important than control in any operation or business. Spoilage and pilferage indirectly come under control. The yields of merchandise are also under control and food costs.

In those last two words is centered the meaning of my whole program. And the words mean just what they imply: the cost of your food or the cost of the merchandise you are selling. If you do not know your food cost on each and every item you are handling, you had better be careful, because you are on dangerous ground.

We really didn't start making money in the concession business of our drive-in theatre until we instituted a weekly Inventory and Vending Report especially applicable to drive-in theatre concessions. This report has saved us. We tried to use a regular indoor theatre vending report at first, but it was impossible.

This drive-in report tells you anything you want to know about your concession operation—even to the extent of the day that merchandise is delivered and by whom. There is a space for petty cash, disbursements, payroll, cash register readings, receipts deposited, receipt reconciliation, statistics for current and accumulative figures. There is also a space for spoilage.

VENDING INVENTORY RECORD

The second page contains the vending inventory record. The top section of this is for ent:ies of all merchandise accounted for as sales items. Popcorn sales by actual box; candy by actual count, etc. The bottom portion is for merchandise or supplies used in connection with the sale of the above items. This report, which I worked long upon preparing, is so designed that on the eighth day of every week I am in a position to know exactly what my drive-in theatre concession did during the last seven days.

Now it is the yield that is important, as I tried to point out. Isn't it vital for you to know if you are getting seven boxes of popcorn out of every pound instead of 11 or 12 as you should be getting? This form lets the manager know all these things.

It is up to the drive-in operator to do the right job, because upon the pattern he establishes will the drive-in theatres estabtablish their future in food, and their future in human nutrition. And depending upon the pattern he establishes now and the type of job he does, he will be able to increase the drive-in theatre concession business throughout the world.

[The above is a speech in part, delivered by Mr. Papas at the National Drive-in Convention held recently in Milwaukee.]

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The Manley SUPER STADIUM



You'll sell more of your biggest profit item faster with this famous big-volume Manley popcorn machine. The Super Stadium is the only machine that gives you all these profit-making...moneysaving ... features.

- Cascade kettle that increases gross profit 10%...kettle rotates full 360 degrees ... available in 12, 16 or 24 ounce sizes.
- Pops 20 to 25 boxes every 2 minutes.
- Special heating element keeps stored corn hot, fresh, crisp under all conditions...stores up to 180 boxes of popped corn in elevator well that rises at the flick of a switch.
- New seasoning well with thermostatic-controlled, automatic plug-in...liquifies seasoning at proper temperatures, delivers accurate measurement of any desired amount direct to kettle.

The Manley Super Stadium is the perfect machine for handling big crowds fast...top seller for drive-ins, any large-volume operation.

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Van Myers Proposes New Popcorn Program

A FIVE-STEP merchandising program designed to increase the sale of popcorn at theatre refreshment stands

Van Myers

has been proposed by Van Myers, concession manager for Wometco Theatres, Miami, Fla., and member of the board of directors of the National Association of Popcorn Manufacturers, Inc., Chicago. The plan has been taken under advise-

ment by the NAPM and its proposed united industry trade group, the International Popcorn Association.

First on Mr. Myers' list of suggestions is trailers, "preferably in technicolor." They would be especially effective in double-feature houses when shown just prior to the break between features, he said.

Secondly Mr. Myers advised preparation of a small, brief manual for the training of sales help. "Such a manual should describe the proper method of manufacturing popcorn, the most attractive eye-appealing ways to display it, and the best methods of selling it. It should also contain hints on the importance of the cleanliness of equipment, neatness in the appearance of sales personnel, and the development of a warm, friendly selling technique," he pointed out.

The third theatre need, according to Mr. Myers, is for some effective type of point-of-sale advertising. This should not take up too much space and yet it must be easily observed and create the impulse to buy, he explained. "Mobiles, which are wind-current activated point-of-purchase advertising aids, could be very effectively used at theatre concession counters," he said.

Fourthly, Mr. Myers recommended that NAPM offer incentives in the form of cash or prizes in a competitive campaign among theatres to solicit the best ideas on how to promote and sell popcorn. "With judging done by a representative panel of industry concession experts, appointed by NAPM, a fund of information and ideas for promotion could be developed for the general benefit of the industry," he said. A further step, he added, would be to publish the best ideas in an NAPM popcorn sales promotion brochure and distribute them to theatres.

Finally, Mr. Meyers stressed the importance of intra-circuit promotions and contests. "If NAPM could make available a certain sum of money or prizes for individual theatre circuits some wonderful contests, running over several weeks, could be sponsored resulting in increased popcorn sales as well as many fine ideas on popcorn promotion," he said.

Promotion Boosts Sales Of Higher Priced Candy

REFRESHMENT stand patrons in houses of the W. S. Butterfield Theatres' circuit, with headquarters in Detroit, are buying more of the larger-sized candy products—including those sold at 11c and 25c—than ever before, due to special promotional campaigns. This was disclosed in a report made by Loyal Haight of the circuit for the trade publication, Candy Industry

Sales emphasis was placed by the circuit on the larger candy products in an effort to increase profits, Mr. Haight explained. Stock of the larger (11c) items was increased at the stands as that of the smaller ones (sold at 6c) was reduced, he said.

Special promotion of the 25c product also helped to boost these sales, according to Mr. Haight. The most popular items in this price range were found to be chocolate coated and panned raisins, peanuts and almonds, with solid chocolate and carmels also good sellers.

In explaining the lack of patron resistance to the higher priced merchandise, Mr. Haight pointed out that "quality" and



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GRIGGS EQUIPMENT CO.

Belton, Texas

New Snack Bar for Street Sales



Refreshment stand business was recently expanded at E. M. Loew's Center theatre in Boston by the opening of a second counter, behind the one in the lobby and facing the street, to get business from pedestrian traffic. Construction of the second stand, which is primarily equipped to serve ice cream, was made possible when the manager, Nick Lavidor, discovered that a small cigar store next door to the theatre was available. Since the store was located immediately adjacent to the lobby of the theatre, it was only necessary to break down the wall and build the new counter. The arrangement also provides for refreshment attendants to move easily from one counter to the other. This movement is necessary since different merchandise is prepared at each stand. Equipment for ice cream service is all on the street side (see photo above), while the candy display and popcorn warmer are on the theatre side (photo below). Drink dispensers are at both counters. A variety of soft drinks are offered, including three fruit flavors (orange, pineapple and grape), and root beer and Coca Cola. The most popular item, however, is ice cream, and patrons are offered a number of assortments, including "dairy freeze" ice cream in two flavors (chocolate and vanillal: "walkaway sundaes" in three flavors (fudge, strawberry, and pineapple); three different frappes, and a special fruit juice and ice cream mixture. Eight attendants operate the stands, working in shifts of three. The buying and supervision are handled by Mr. Lavidor and his assistant, Don Dyer.



"value" have been emphasized. Buying high quality candy helps in another way, he added, in that it is "backed by a solid advertising program." Such candy is practically "pre-sold" by the ads, he said, and the theatre patron can make his selection quickly and with a "minimum of confusion as to what should be purchased." He noted a difficulty in selling unknown or "off-brand" merchandise.

In the same report Mr. Haight commended those candy manufacturers who leave the prices off wrappers and packages. "This helps theatres to maintain their 6c and 11c prices," he said.

In regard to packaging of candies weighing from 3½ to 4 ounces, he expressed a preference for the window boxes rather than cellophane bags. "Cellophane bags are impractical because the material crackles in the quiet theatre, embarrassing the consumer and annoying other patrons," he explained. He suggested that candy manufacturers interested in the theatre trade give greater consideration to such packaging.

New Vender Using Freshly Ground Coffee

AN AUTOMATIC coffee vending machine, which employs freshly-ground coffee in making the beverage instead of concentrates or pellets, has been introduced by the ABC Vending Company, New York.

Trade-named the "Perk-O-Matic," the new machine is designed to make more than 400 cups of coffee through a series of synchronized percolators. As one percolator drops below the 15-cup mark, it automatically kicks off the next percolator so that freshly brewed coffee is always served, the company explains. Each percolator is airtight and air-sealed, it is pointed out, in order to maintain uniformity of content and a maximum of cleanliness.

The vender measures 30 inches across the front, is $27\frac{1}{2}$ inches deep and $76\frac{1}{2}$ inches high. It will serve coffee four ways—black, black with sugar, with cream or with cream and sugar. The liquid is brewed before the ingredients are added. For installation an ordinary electrical outlet (100-volt AC) and a water line are required.

THEATRE SALES CANDY PANEL

The merchandising of candy in theatres will receive attention at one session of the National Confectioners' Association's 70th annual convention to be held June 14th to 18th at the Waldorf-Astoria Hotel, New York City. Participating for theatres in a panel devoted to "Merchandising for Increased Sales," on June 18th, will be Leon I. Levenson of the American Theatres Cor-

poration, Boston, chairman of the concessions committee of the Theatre Owners of America.

Smaller Version of Beverage Dispenser

A SMALLER-SIZED version of its "Buckingham" beverage dispenser, which is a fountain type unit for non-carbonated drinks equipped for promotional



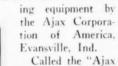
illumination, has been introduced by Modern Refreshers, Inc., of Chicago.

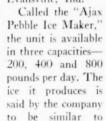
Called the "Buckingham Jr.," the new dispenser has a transparent globe from the top of which beverages flown down over a series of cascades. This action is illuminated by a light in the top of the globe,

Capacity of the dispenser is six gallons. It operates on a ½ h.p. compressor and is 26 inches high by 15 inches in diameter.

Crushed Ice Machine With Three Capacities

A NEW ice machine designed to produce hard and clear ice "pebbles" has been added to its line of ice-mak-





crushed ice, yet "dry and non-mushy."

Floor space required for the new machine is less than 1 square yard, and it has a height of 39 inches, which provides for under-counter installation, if desired. Of simplified construction, the machine has just three moving parts. Other features include an automatic cut-off designed to control ice overflow.

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The Drive-in..



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to the design, equipment and operation of outdoor theatres.

Programming and Showtime Operation

Fifteenth of a Series on GETTING INTO THE DRIVE-IN BUSINESS

By WILFRED P. SMITH

Former drive in circuit executive, now operator of his own drive in at Ledgewood, N. J.



IN ORDER to understand the daily operation of the drive-in which we have been planning and "constructing" in the preceding fourteen installments of this series, let us begin with preparations for a per-

formance and work right through to the conclusion of an entire evening's operation.

Our first observation, of course, would be the so-called "marquee"—actually, the attraction sign—at the entrance drive. It is important to concentrate on the pulling power of stars or featured players likely to be popular in your immediate area, and bill them accordingly. For instance, it must be determined whether your sign should bill, say, "Quo Vadis" with Robert Taylor; or carry the star's name ahead of the title because of his popularity in your territory. These are decisions of importance with each change of program, as it can mean a great deal of difference in the box-office gross.

To illustrate further, the mention of the title alone, such as "Ma and Pa Kettle on Vacation," eliminating the names of the stars who are as familiar to the small town audience as your next door neighbor, would be sufficient, assuming this particular series of pictures is popular in your area. In any event, always get the most out of your

attraction copy. If it was worth spending hundreds of dollars to install the attraction advertising equipment, it deserves thoughtful use for billing.

As he approaches the box-office, the patron looks for an admission sign in the window or comparably conspicuous location. This display should be in bold characters that can be read clearly from a distance not less than 25 feet. This permits the patron to get out the proper amount of money in good time and eliminates questioning the cashier, all of which helps to keep your traffic moving.

CASHIER OPERATIONS

It is imperative that your cashier should be neatly attired and cordial, and be patient even with the patron who may become aggravating. Contrary to practice at indoor theatres, the drive-in cashier is likely to be male. He should ignore the conversation of an exasperating patron, or try to switch him on to another theme with some such pleasant remark as, "Isn't this a beautiful evening?"-or, "Your little man certainly has a real cowboy outfit on there."-or, "That is a beautiful car you have there." A pleasing personality, with a good understanding of human nature, is important in handling the amusementseeking public.

The cashier should also be able to answer the telephone with a pleasing, clear voice, and to give information quickly with a minimum of questions from the caller. "Tonight we are showing two Technicolor features—'By the Light of the Silvery Moon,' with Doris Day and Gordon Mac-

Rae, at 8 and 11 o'clock; and 'The Lone Hand,' with Joel McCrea, at 9:30." By giving them the basic information promptly a lot of unnecessary conversation is saved.

In a short time the cashier should develop the proper knack; if after a trial period of around 30 days the necessary qualifications do not show up, it would be well to make a change. A drive-in theatre operation can have the best "money changer" in the country, but without a likeable personality, that ability goes for nought—every patron expects a cashier to know how to make change accurately. The first impression a customer receives is a lasting one.

Upon the opening of the theatre, the owner or the manager should be around the box-office greeting people, just as they used to do at indoor theatres. A special asset of a drive-in is its informality, and this is emphasized by the creation of a "folksy" atmosphere, to which the presence of the owner or manager can be an important contributor as people arrive. Additionally, it is well for the cashier to know that "the boss is around." For one thing, it gives him confidence when a line of entering cars is putting pressure on him.

In the important matters of handling money, making change, filling out the boxoffice statements, preparing deposits, and entering the opening ticket number for the following evening's business, the following suggestions can be followed:

As the motorist drives up to the box-office, the cashier says, "Good evening.... That is \$1.20 out of \$5."—or whatever amount is handed to the cashier. The cashier should always lay the bill next to the change tray, not in it. He then pro-

ceeds to take eighty cents, and three singles from the change tray, and in handing the change to the patron, to count it out. To count it out is to make sure that no mistake has been made.

mistake has been made.

During the time it takes the next car to drive up to position at the box-office, the cashier proceeds to put the bill received from the previous patron in the bill tray, and to observe the number of patrons in the car coming up. The cashier should be alert at every moment; even during the course of short "polite" conversations, he must be keenly attentive to the transaction at hand. A good cashier has trained himself to do this,

Upon completion of the activities at the box-office, the cashier enters his closing number of the *next ticket to be sold* in a column provided for it in the box-office statement (forms for such statements can be obtained from theatre supply dealers). It is well to enter the *net amount* in one column, and the *tax* in another, and then *total both*. For instance:

At 50¢	Tax 10¢	Total
250.00	50.00	300.00

Opening Number 001700 Closing Number 002200

Before filing away the report of the night's business, the cashier should imCARDEN

TIME SCHEDULE

Date NU-FRI-SAT-MAY 28-29-30

Theatref UTO-TORIUM Feature GIRAS OF PLEASURY SLAND Starring from TOYLOR - THE US. MARINES

Location ROSSINGEORG, NJ CO-FEATURE THE LONE HAND

Starring FOR M. CREE-BARBORA HOLE

Other Subjects TOM AND SERRY CARTOON — NOTE: ALL TECHNICOLOR SHOW

BUNNING ORDER		Forder	TIME SHOW GOES ON							
		Setting	ing 1	2	3	4	5	6	7	
THE LONE MAND	80		8:30	11:45						
INTERMISSION	10		9:50							
CARTOON. PREVUES	10		10:00							
GIRLS OF PREASURE / SLAND	90		10:10							
BRARE	5		11:40			1:05				
-										

Coming Attractions,
Date M.T. Ja. 41. 2 Feature TROW BAK ARENGTHE WAY Starting JOHN WAYNE
Tome JURE! Wortage my 5 SAYS SO. Propring of the Alom property of
COLOR CARROWN

A time schedule like the one above should contain complete information about the program for the cashier's use.

mediately transfer the closing number over to the opening number column of the next night's box-office statement. In that way there can never be a slip-up on the numbers running from one night to the next. The cashier should also be trained to observe the ticket itself when opening the box-office the next evening, to confirm that its numbers is as entered in the statement.

Another extremely important precaution is always to double check to be certain the numbers run consecutively when attaching a new roll of tickets.

During operating hours the cashier should have some schedule for the manager or owner to take as much cash out of the box-office as feasible, to minimize the risk of robbery. It is a good idea to vary the



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schedule—some thief might be "casing" the premises in and about the box-office.

After the box-office statement of the night's business has been completed, the bank deposit slip should be made in duplicate. One the bank keeps, the other is signed by the bank teller as confirmation of the amount deposited, and this duplicate should be attached to the box-office statement. This procedure eliminates errors.

ADMITTING THE CAR

The next employee to be met by the patron is the *ticket taker*. He too should be trained as an "ambassador of good-will." Taking the ticket, he politely says, "Thank you," and directs the patron to the ramp number where the attendants are then parking cars.

As the driver approaches the ramp officer or attendant, a clear and intelligible sign with flashlight or hands should be given to direct the patron into the location where a speaker is available. After the car has stopped in place, an attendant greets the patron with a friendly "Good evening" or a cheery hello, at the same time attaching the speaker to the window of the car. He then goes on to repeat this procedure with subsequent patrons.

The attendants should appreciate that patrons may not turn off their lights, thereby to be an annoyance to patrons in surrounding cars. Simply saying in a friendly tone, "Your lights are on, sir"; or "Kindly turn off your lights, sir," is sufficient reminder.

For the drive-in theatre that uses "systematic parking" (Better Theatres for March) it is well not to park all the way to the end of a ramp, since the early patron is entitled to a preferred location. A reasonable practice would be to leave six speaker posts, or spaces for 12 cars, on each end vacant for late arrivals. However, there are many drive-ins that use the "pick-your-own spot" system of parking.

BOOKING AND SCHEDULING

There are various policies and procedures of booking and scheduling picture programs. The writer will try to avoid confusion and controversy by confining this discussion to methods which he prefers.

First the selection of features: Here we assume a double-feature policy. We always attempt to get a balance of music and drama; drama and comedy; comedy and mystery; music and mystery; western and comedy; western and mystery: The variety of features should be carefully watched so as to keep bookings interesting at all times. And we believe that every drive-in should always incorporate a cartoon in every program—they are often of as much interest to adult audience as to children.

When we have a single-feature program, it is because the picture is very long. We bring this to the attention of our patrons with an announcement trailer on the head of the prevue trailer; for instance: Date Strip—Sunday, Monday, Tuesday (followed by special trailer copy) Due to the extreme length of this splendid new picture it will be shown as a single feature—along with an entertaining program of variety short subjects (followed by trailer of feature).

This procedure gets rid of numerous inquiries as to why we are not having a double-feature, and further assures the patron that he will get his money's worth of entertainment, at least in a good quantity.

PROGRAMS AND TRAILERS

It is of vital importance to keep your customers informed of your coming attractions at least one week in advance. You will find that the majority of theatrical printing offices will forward the desired layouts simply by your notifying them of the play dates and the titles of the features.

There are three methods of distributing a weekly program. One, the cashier can easily give it to patrons along with the tickets (this is the most effective manner we have found). Two, the ticket taker can dispose of the programs, wearing a carpenter's apron to carry them in so as not to hinder him in tearing the ticket in half. Three, the ramp attendants can distribute them to cars after they are parked (this method is not recommended too highly since it is likely to be more or less haphazard). In any event do not neglect to have a weekly program out on time. Your patrons look forward to it, and it is your most effective medium for promoting repeat business.

Just before intermission, as soon as the "The End" comes on the screen, it is good policy to light all floodlights. Then, with a recording playing background music, a trailer on refreshments should immediately come on the screen. Some suggested copy:

FRAME 1—Folks! It is now refreshment time!

FRAME 2—To make the show more enjoyable visit our refresteria in the main building located in the center of the theatre on ramp six.

FRAME 3 (creeping trailer)—Our Friendly Staff Is Serving FRESH CRUNCHY POPCORN, Delicious ALL BEEF FRANKFURTERS, Refreshing Cold Soft Drinks, Quality Assortment of Candies, ICE CREAM—Cones, Pops, and Cups—AND A Superior Grade Of Other Goodies.

FRAME 4—The hilarious color car-(Continued on page 42)

The Needle's Eye

A Department on PROJECTION & SOUND

★ "No other art or industry in the world narrows down its success to quite such a NEEDLE'S EYE as that through which the motion picture has to pass—an optical aperture—in the continuous miracle of the screen by a man and his machine, the projectionist and his projector."—TERRY RAMSAYE.

What Stereophonic Sound Means in New Equipment

BY GIO GAGLIARDI

AFTER MANY years of laying on the shelf, stereophonic sound has burst into life practically overnight. Cine-

rama gave this multichannel sound a new
start with a really superb presentation, using magnetic pickup
for the first time. Then
came Warnerphonic
sound with "The
House of Wax." Now
there is to follow a
large quantity of pic-



GIO GAGLIARDI

ture productions with multiple tracks from practically all the major companies.

Let us examine the methods used in the reproduction of these newer stereophonic recordings, and check the variable procedures that may be encountered. At the present time stereophonic sound is usually recorded as three magnetic sound tracks on a separate oxide-covered 35mm sound film. In addition, with 3-D, there may be an optical emergency sound track on one of the picture films, and a special effects track on the second picture film.

STANDARD EQUIPMENT LISTED

In general, the equipment for reproducing stereophonic sound considered here, for sake of simplicity, on the basis of three tracks and with reference to automatic volume control) may consist of the following:

 Magnetic sound reproducers mounted apart from the projector mechanisms, with the soundheads having three magnetic pickups arranged for taking off three 200-mil magnetic sound tracks. The mechanism for driving this magnetic film with such a dummy head is kept in synchronism with the projector mechanism by means of a selsyn motor coupled to the projector drive motor.

The magnetic film drive is kept free from flutter and wows by special damping equipment similar to that used in optical sound-heads. The film is housed in upper and lower magazines, each having a capacity of approximately 5,000 feet.

2. The magnetic sound reproducer is coupled to three-channel preamplifiers equipped with specially regulated power supplies and generally mounted in steel cases away from the reproducers. The frequency response and volume level of each preamplifier channel can be adjusted so that all three channels will operate at the same relative levels. A ganged gain control is provided so that main operating level can be controlled.

3. A main power rack contains three 75-watt amplifiers, one for each channel. (In the RCA system recently announced, this rack contains also a monitor speaker amplifier, and a monitor control switching panel. By means of the control panel, each sound channel can be checked individually if desired. This panel also contains an emergency switch for connecting the center section of the three stage speakers directly to the output of the old amplifier rack connected to the motion picture soundheads, so that an emergency composite sound track can be used if necessary.)

4. Three complete sets of horn systems are placed behind the screen, each set containing low-frequency and high-frequency sections with their associated dividing network. Special speakers and cabinets may also be provided for the auditorium, for



SEAMLESS SILVER 3-D SCREENS

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Prices include Blower and Motor, Air Washer with double bank filter mats, hermetically sealed recirculating pump—all housed in smart galvanized steel cabinet.

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the reproduction of incidental sound effects.

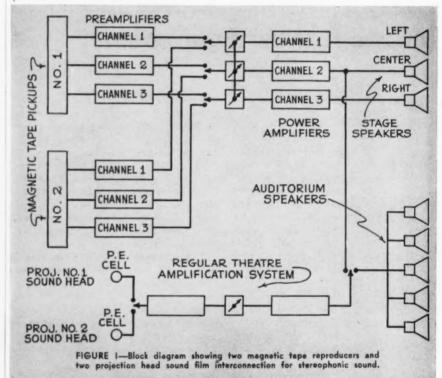
An accompanying block diagram indicates a stereophonic assembly that may be used for the reproduction of sound in a number of recorded combinations. Let us assume a 2-D picture with three-track stereophonic magnetic tape recording. Where two magnetic reproducers are installed, each reproducer may be tied in synchronism with one projector (No. 1 reproducer with No. 1 Projector, and No. 2 reproducer with No. 2 Projector).

In such cases, ordinary 2,000-foot reels can be used, since changeovers may be made at will. The picture changeover is made in a standard fashion, and the sound changeover may be made from the output

changed to some extent. The single reproducer may be synchronized with Projector No. 1 and the picture film may be laced on a large reel. This would necessitate an intermission. A possible variation to permit continuous operation would be to use large reels on the stereophonic synchronized set, and small reels on the free projector with standard sound. This would give a continuous performance with the greatest part in stereophonic sound.

SET-UP FOR 3-D PICTURES

A set-up shown in the diagram may be used readily for 3-D pictures with stereophonic sound. In this case a single mag-



of the three channels in one reproducer to the output of similar channels in the second reproducer. Complications only arise in the complexity and location of the sound changeover.

In that kind of setup, the photocell pickup is in the off position; however, the picture film may carry a single composite photographic recording for emergency use, and it can be switched on through the regular theatre amplifier system and routed through a proper output switch or relay to the center horn system behind the screen. If this emergency feature were not required, it might be possible to use the standard film track for sound effects to be reproduced as desired through multiple auditorium speakers.

If we assume that only one magnetic reproducer is installed, then conditions are

netic reproducer is installed in synchronism with the two projectors. Since all three machines run together, large reels must be used to reduce the number of intermissions to a minimum. For this particular set-up, the three-channel stereophonic sound is picked from magnetic film and fed to the speakers behind the screen. An optical track on the right hand machine (Projector No. 2) could produce special sound effects through the main theatre amplifier with this energy fed to speakers around the auditorium. An optical track the film in Projector No. 1 could be a composite recording to be used through the main amplifier for emergency purposes.

Arrangements similar to those in the diagram may be used, with certain slight modifications, for practically every stereophonic release print where the three sound

tracks are recorded on separate 35mm magnetic film. It is obvious, however, that for 2-D stereophonic continuous operation, two magnetic reproducers are required, as well as two projectors. For 3-D continuous stereophonic operation, two magnetic reproducers and four projectors are needed.

SOUND FOR CINEMASCOPE

Recently 20th Century-Fox adopted an entirely new system for its CinemaScope productions. This system places three magnetic sound tracks, plus a control (or special effects) track, on the same film with the picture, and installs a magnetic reproducer between the gate and the upper magazine of each projector. This would make loss of synchronism between picture and sound impossible. Among other advantages of such a method are that sound and picture would remain physically together.

In order to locate magnetic tracks of 50-mil scanning width, on the picture film itself, it is proposed to reduce the width of the sprocket holes. New sprockets with narrower teeth would be used. It is believed that these sprockets could operate film having standard sprocket holes without any trouble. Complete new sets of sprockets and guide rollers would be needed for all projectors, as well as the phototrack soundhead. (Incidentally, these sprocket wheels and rollers would have to be of non-magnetic material which yet could be machined to extremely small tolerances.)

There are arguments both for and against the various systems now adopted or proposed. If one adds the separate types of stereophonic methods to the several picture proportions being contemplated, one gets an impression that choas has overtaken motion picture technics. The industry should consider conversion steps very carefully so that all changes will be compatible with each other for adequate exhibition of product. Any other procedure will produce tremendous waste of time and money.

Out-of-Phase Shutters In 3-D Projection

The existence of 3-D pictures running with frames out of synchronization has been noted by Paramount studio technicians, according to an announcement of a booklet, apparently prompted by release of "Sangaree," which is said to describe "a simple method of re-setting the gearing and timing of any projector The projectors must, of course, be threaded frame-for-frame, with each shutter at the upright position. Moving the shutter shaft as in 2-D framing can put the two shutters in 3-D projection out of phase. At least the two films must start out with frames in "perfect" synchronism; what happens to them because of film shrinkage cannot be helped.



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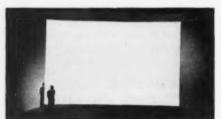
Paramount Screen with Border Light

Specifications and recommendations issued by engineers of Paramount Pictures on a screen arrangement for pictures in neighborhood of 5-to-3 ratio.

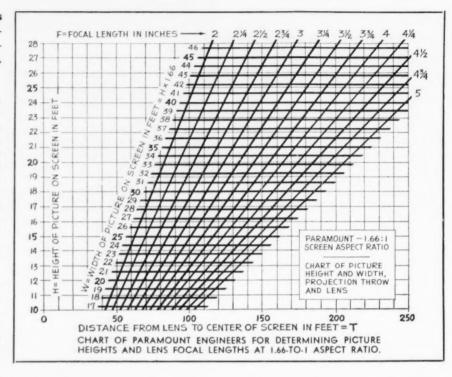
IN ISSUING technical data on its screen arrangement for picture proportions of 5 to 3, Paramount Pictures submits that aspect ratio as one allowing "almost all theatres" to present a large picture "without cutting off the top and bottom because of balcony overhang" or other conditions. It is further pointed out that these proportions (they also may be expressed as 1.66 to 1) are suited to "present-day normal 1.33-to-1 screens as well as the 1.66-to-1 ratio, and additionally to "the 1.75, 1.85 and any other intermediate aspect ratios."

The material included drawings of the Schlanger-Hoffberg synchronous surround as applied to the Paramount screen, and the accompanying discussion says, "The shape of this screen and its surroundings are important in giving a panoramic and wide-screen effect. It is important that every detail of construction be closely adhered to if theatres are to obtain the maximum effect on audiences which Paramount, by costly experimentation, has found possible."

The curvature of the screen is based, ac-



Photograph of a Paramount curved screen with picture area of 33 feet, 4 inches by 20 feet, and synchronous luminous surround (see plan below).

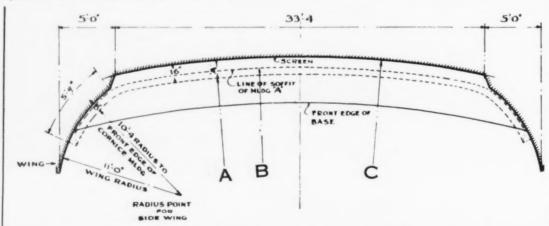


cording to these data on various conditions related to the projection throw. It is stated:

"The radius of curvature is 90 feet, which would apply to a house with a projection throw of about 120 feet. This curvature will vary somewhat, depending on the width of the house and the throw. For normal houses, the radius of curvature should be equal to, or greater than, three-quarters of the distance from the center of the screen to the projector, assuming that the projector is not farther forward than the last row of seats. In very wide houses, the radius should be approximately equal to the projection throw."

Paramount engineers believe in a picture scaled to dominate an audience by its own dimensions. They recommend "that the screen size be as large as possible, limited only by available light, the vertical and horizontal audience viewing angles, and the front seat viewing distance. Very large theatres with large prosceniums should be individually considered. In general, such houses will be limited by maximum available height of the picture, which in a few cases will exceed 20 feet."

Referring to the synchronous luminous surround, the specifications call for wings, a cornice and a base ramp "covered with



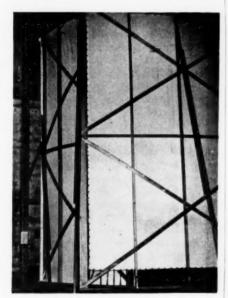
The drawing shows specifications of the Schlanger - Hoffberg synchronous luminous surround as applied Paramount to a screen of the size picture above it. However, Paramount engineers engineers recom-mend that crosssectional dimensions of the cornice, base and wings of the surround be the same for all screen sizes, with these members made shorter or longer according to actual dimensions. screen

any of the white materials currently used for 2-D screens. If stereophonic horns are to be located back of the wings, the wing material should be porous (perforated?) the same as for any sound screen. The side surrounds may be mounted on dollies if they must be moved to frame pictures of different sizes, or to clear the stage."

The picture proportions with this method are obtained by insertion of an aperture plate of that ratio. The plates should be filed "very carefully until the picture just fills the screen area." And it is recommended that "the plate be placed farther from the film than normal in order to throw the edges of the picture slightly out of focus and produce a soft edge to the picture at the junction of the picture and the surround. No projected light should fall directly on the surround."

It is to be noted that with a luminous surround indicated, with illumination provided by screen reflection, the discussion asserts that "the screen itself may be metallic finish so that the same screen can be used for both 3-D and 2-D pictures."

The Paramount engineers, headed by Loren Ryder, submit that for 3-D pictures, the "unfiltered incident light should be 20 foot-candles, and preferably 25 foot-candles. These readings are taken at the center of the screen without film, with the projection running, and without the polarizing filter in the projector beam. This assumes an adequate lamp capacity. With a metallic screen, the incident light for 2-D showings need not be quite as high as formerly specified by the SMPTE recommendations (around 15 foot-candles) because of the light gain by the metallic screen material."



Section of the rear of a Paramount test screen, showing the frame construction used for curved surrounds or side wings. Paramount points out, however, that theatre equipment suppliers "undoubtedly will develop prefabricated frames for direct sale to theatres."



On location at Universal City, California, Bob Hoff, Ballantyne Co. executive vice-president, and Julia Adams, Universal-International star, chat beside one of the trucks recording stereophonic sound. Miss Adams is co-starring with Van Heflin in "Wings of the Hawk," being filmed in 3-D with stereophonic sound. The Ballantyne Co. is working closely with Universal-International on all sound and projection developments in the new medium.



about Products..

* news and views of the market and its sources of supply

Equipment "Package" Developed for 3-D, Wide-Screen, Stereophonic Sound

complete theatre equipment for third-dimensional and widescreen films, and stereophonic sound, has been developed by the Ballantyne Company, Omaha, under a "package" sales plan. In announcing the equipment, J. Robert Hoff, executive vice-president, explained that although it is called a "package," each order will be tailor-made for the individual theatre. This will be done, he said, by means of an order form on which the theatre owner can specify dimensions and other requirements for his particular operation. The "package" includes the following equipment:

1. Two wide-angle, f/2.0 projection lenses

2. A curved screen in a choice of six sizes, but each with an aspect ratio of 2-to-1. Widths are 22, 24, 30, 40, 50 and 60 feet. The screen is curved on a 90-foot radius. The surface is metallic.

A metal frame for the curved screen is also available, but is not included in the "package" because "some theatre owners may prefer to build their own frames on the job," said Mr. Hoff.

3. Two sets of aperture plates are supplied, one in a 2-to-1, and one in a 1.85-to-1 ratio. Additional aperture plates in other accepted ratios, such as 1.75-to-1 and 1.66-to-1 will be made available at additional cost. A special aperture plate holder has been designed for the changing of aperture plates when using different picture proportions on the same program.

4. Stereophonic sound equipment includes a three-track magnetic reproducer, three pre-amplifiers, three power amplifiers, one booth monitor, one sound mixer, three two-way horn systems, and supplementary auditorium speakers.

5. A complete interlock system is supplied for synchronizing the three-track magnetic reproducer and two projectors.

Also included are polarizing porthole filters and holders, a filter cleaner, and projection alignment film.

Magazines of either 24- or 25-inch diameter are not included "because many theatre owners already have them," Mr. Hoff pointed out. However, they, too, can be supplied.

He also said that within a few months the company expects to have anamorphic



R. Scott Ballantyne



J. Robert Hof

lenses available. "Whether or not these lenses are produced will depend upon the demand for them as governed by the amount of product released, and certain claim to patents rights that are currently being examined from a legal standpoint," it was explained.

PRODUCTION NOW UNDERWAY

The average cost of the package is estimated by the company to be about \$6,000, depending upon screen sizes and other variations indicated by the size and character of the theatre. Production on the equipment has already begun, Mr. Hoff said, with first deliveries expected within 60 days from June 1st, by which time the company anticipates having units rolling off the assembly line at the rate of about 50 per day.

Distribution will be only through dealers, Mr. Hoff said, adding, "In those few

areas not served by a Ballantyne dealer, the company will accept orders through any reputable theatre equipment dealer."

Spring-Back Chair With Padded-Back Spacing

A NEW SPRING-BACK auditorium chair with dimensions designed to require a minimum of extra back-to-back spacing has been added to the RCA line of International auditorium seating. Designated International Model No. 2450 (it is pictured on page 11), the new chair has the same dimensions as the company's Model No. 2000, including the same back overhang and wing depth, which is said to permit installation with the same back-to-back spacing and to allow equal knee room and passing space. Theatres now equipped with padded-back chairs can thus be re-equipped with the new spring-back model without loss of capacity, it is pointed out.

The chair has a metal back of 20-gauge steel stamping having a finished weight of 7¼ pounds. The back length is 24 inches and is formed with a double curve for extra strength. The steel back is attached to side plates by steel wings welded in a pre-determined position for proper pitch and rigidity. There are five "no-sag" springs, equally spaced, vertically attached to the back panel and secured in place by steel clips spot-welded to the back. These springs are clipped to a 40-gauge steel border wire formed to follow the contour of the long steel back.

The padding over this spring construction consists of a wire grid "flexilator" woven in burlap, a ½-inch rubberized sisal filler pad, and a layer of felted cotton. The upholstery material is tailored and secured to a heavy steel wire formed to the shape and contour of the back. This cover assembly snaps into the formed recesses of the back panel and is thus attached without the use of tacks of clips, and it can be quickly removed and re-

(Continued on page 37)

THE MART

Index to products Advertised & described in this issue, with

- Dealer directory
- Convenient inquiry postcard

Firms are numbered for easy identification in using postcard. Dealer indications refer to listing on following pages.

ADVERTISERS NOTE: See small type under advertiser's name for proper reference number where more than one kind of product is advertised. Number Page I—Adler Silhouette Letter Co. Changeable letter signs: Front lighted pages for drive-ins (IA), back-lighted pages (1B), and changeable letters (IC). All dealers. 2—American Mat Corp. Rubber mats (2A), mat cleaner (2B). Unaffiliated dealers. 3-American Seating Co. Auditorium seating, NTS and direct. 4-Ashcraft Mfg. Co., C. S. Rectifiers. Unaffiliated dealers. 5-Ballantyne Co., The 33 Projection and sound equipment. D-alers: 1, 4, 7, 19, 20, 21, 32, 35, 43, 66, 70, 77, 80, 93, 105, 113, 116, 125, 133. 6-Berezny Engineering & Mfg. Co. 28 Drive-in ear counter. Direct. 7—Carbons, Inc. Projection carbons. Franchise dealers. 8—Clancy, Inc., J. R. 3rd Cover Stage rigging. Direct. -Coca-Cola Co., The 2nd Cover Soft drinks (9A), dispensera (9B). Branches in principal cities. 10-Connolly, Inc., J. R. Frankfurter grills. Dire II -F & Y Building Service, The Architectural design and building service. 12-Griggs Equipment Co. Auditorium seating. Direct 13—Heyer-Shultz, Inc. Metal projection are reflectors, Dealers marked and NTS. 14—Heywood-Wakefield Co. Auditorium seating. Dealers 8, 10, 14, 32, 56, 101, 104, 129 and Direct. 15—Ideal Seating Co. Auditorium seating (15A), drive-in stadium seating (15B). Unaffiliated dealers. 16-Indiana Cash Drawer Co. Cash drawer for drive-in rencession sales Direct. 17—International Projector Corp. 4th Cover In-ear speakers (17A) complete projection and sound systems (17B). NTS. 18—Kroehler Manufacturing Co. 15 Auditorium seating. Unamiliated dealers. 19—LaVezzi Machine Works Removable film gate. All deal Manley, Inc. Popcorn machines (20A), beverage dispensers (20B), Offices in principal cities. 21-Motiograph, Inc. 22-National Carbon Co., Inc. Projection carbons, All dealers, 23—National Super Service Co., Inc. 37 Vacuum cleaners. All dealers.

	Reference Number	Adv.
	24—National Theatre Supply	. 39
	25—Payne Products Co. Carbon savers. Dealers II, 18, 23, 38, 42, 57, 58, 69 82, 109, 114, 116, 119, 123, and NTs in Albany N. Y., Memphis and Denver.	39
	26—Poblocki & Sons. Poster cases (26A), portable dobris cart (26B), portable snack bar (26C), attraction signs (26D), bax offices (26E), marquees (26F), theater front (26G), drive-in projection servens (26H). NTS and direct.	27
	27—Radio Corp. of America	5
	28—RCA Service Co. Projection and sound maintenance service.	33
	29-S. O. S. Cinema Supply Corp.	30
	30—Strong Electric Corp., The Projection are lamps (30A), restifiers (30B). Dealers: 1, 2, 3, 4, 8, 9, 12, 13, 14, 17, 18, 20, 21, 22, 41, 24, 27, 28, 50, 52, 34, 15, 39, 40, 51, 22, 41, 24, 24, 24, 24, 49, 51, 52, 54, 55, 56, 57, 58, 59, 60, 62, 81, 64, 66, 67, 70, 72, 75, 76, 76, 77, 78, 98, 99, 101, 103, 105, 106, 107, 108, 109, 111, 113, 114, 115, 116, 117, 118, 119, 122, 123, 125, 129, 130, 131, 132, 133.	7
	31-Theatre Seat Service Co. Theatre chair rehabilitation service. Direct.	37
	32—Vallen, Inc Direct	41
	33—Wagner Sign Service, Inc. Changeable letter signe: Front Highted gamels for drive-ins (33A); back-lighted panels (33B); and changeable letters (33C). Dealers: 6, 16, 23, 34, 15, 16, 17, 21, 23, 22, 22, 24, 26, 28, 28, 28, 28, 28, 28, 28, 28, 28, 28	.28
	34—Westrex Corp. Fereign distributors.	37
****	35—Williams Screen Co. Projection screens. Direct.	30
	36-Wrigley, Jr. Co., Wm.	21

DITORIALLY . . .

UTOMATIC COFFEE VENDER, page 24

Automatic coffee vending machine using freshly ound coffee. From ABC Vending Company. Postard reference number E37.

OUNTAIN DRINK DISPENSER, page 25

Smaller-sized version of a fountain-type, illumi-ated beverage drink dispenser announced by lodern Refreshers, Inc. Postcard reference numr E38.

RUSHED ICE MACHINE, page 25

New machine to produce ice "pebbles" added hits line by Ajax Corporation of America. Post-ard reference number E39.

D. WIDE-SCREEN "PACKAGE," page 34

Theatre equipment for 3-D and wide-screen films d stereophonic sound developed under je" sales plan by Ballantyne Company. Postcard erence number 5A.

PRING-BACK CHAIR, page 34

New spring-back auditorium chair, Model 2450, ded to RCA-International line, Postcard referce number 27A.

EREOPHONIC SOUND, page 38

New stereophonic sound equipment in five differmodels for various-sized theatres from Motioaph, Inc. Postcard reference number 21C.

TTER BAR ASSEMBLY, page 38

Horizontal bar assembly to hold slotted change-ele copy letters on flat surfaces. Developed by agner Sign Service, Inc. Postcard reference num-33D.

ASTIC-CERAMIC LETTERS, page 38

New line of interchangeable letters for signs d displays. Hernard Manufacturing Company. stcard reference number E40.

MPLEX SOUND SYSTEMS, page 38

Simplex stereophonic sound equipment. Postcerd erence number 20A.

A STEREOPHONIC SOUND, page 38

Stereophonic sound reproduction equipment im RCA with separate reproducer for three-track gnetic pickup. Postcard reference number 278.



concerning products referred to onding numbers and your name rovided on the postcard attached below, and mail. Card requires no addressing or postage.

TO	BETTER	THEATRES	Service	Dep	artment:
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reference	numbers	in the Jun	e 1953 issu	10		

Theatre Supply Dealers

Dealers in the United States listed alphabetically by states, numbered or otherwise marked for cross-reference from index of Advertisers on preceding page

sature Service, 19121/2 Marris Ave., Birmingham

ARIZONA

Theatre Supply, 582 W. Van Buren St., Phoenix.

5-Theatre Supply Co., 1921 Grand Ave., Fort Smith. 4-Arkansas Theatre Supply, 1998 Main St., Little Rock.

CALIFORNIA

Fresno: 6-Midstate Theetre Supply, 1909 Thomas.

Los Angeles:

--John P. Filbert, 2007 8. Vermont Ave.

--John P. Filbert, 2007 8. Vermont Ave.

--Pembrex Theatre Supply, 1981 8. Vermont Ave.

--B. F. Shearer, 1984 8. Vermont Ave.

San Francisco:

Sup Profile Supply, 255 Golden Gate Ave.

S-Preddey Theatre Supplyee, 187 Golden Gate Ave.

11-Western Theatriesi Equipment, 337 Golden Gate Ave.

COLORADO

Denver: National Theatre Supply, 2111 Champa St. 13.—Service Theatre Supply, 2054 Breadway. 14.—Wasters Service & Supply, 2120 Breadway.

CONNECTICUT

New Haven: Mational Theatre Supply, 122 Meadew St.

DISTRICT OF COLUMBIA (Washington)

18-Briest & Bons, 925 New Jersey Ave., N. W.

Joe Hornstein, 273 W. Flagier St., Miami, Southeasters Equipment, 206 E. Bay St., Jarksonville.* - Luited Theatre Supply, 110 Franklin St., Tamps. - United Theatre Supply, 329 W. Flagier St., Miami.*

Albany: 21-Dixle Theatre Service & Supply, 1010 N. Slappey Dr.

Atlanta:

22—Capital Cliy Supply, 161 Walton St., N. W. National Theatre Supply, 157 Walton St., N. W. 23—Southeaster Theatre Equipment, 2013 Luckle St., N. W.* 24—Wil-Kin Theatre Supply, 801 Nerth Ave., N. E.

Chicago:

25.—Abbott Theatre Supply, 1311 S. Wabash Ave." 28.—G. O. Anders Co., 317 S. Sangamos St. 27.—Gardner Theatre Service, 1235 S. Wabash Ave. 28.—Movis Supply, 1318 S. Wabash Ave. Natiomal Theatre Supply, 1325 S. Wabash Ave.

Evansville: 20-Evansville Theatre Supply, 2900 E. Chandler Ava

Indianapolis;

—Ger-Bar, Ise., 442 N. Illinois St.

—Mid-West Theatre Supply Company, 448 N. Illinois St.

atiesal Theatre Supply, 436 N. Illinois St.

Des Moines: 32-Des Meines Theatre Supply, 1121 High St. National Theatre Supply, 1102 High St.

KANSAS

Wichita: 33---Bouthwest Theatre Equipment, P. O. Box 2136.

KENTUCKY

Louisville:

34—Falls City Theatro Equipment, 427 S. Taird St. 35—Haddon Theatro Supply, 200 S. 3rd St.

New Orleans:

Shreveport:
--Alon Boyd Thesire Equipment, P. O. Box 382.

MARYLAND

Baltimore: 0-J. F. Dusman Co., 12 East 25th St. intional Theatre Supply, 417 St. Paul Place

MASSACHUSETTS

| ASSACTUBE...
| ASSA

— Froif:

—Amusement Supply, 208 W. Montraim St.
—Ernis Forbes Theatre Supply, 214 W. Montraim St.
Ultimal Theatre Supply, 2312-14 Cass Ava.

Grand Rapids:

—Hispoid Theatre Esser-

Equipment, 106 Michigan St., N. W.

Minnegpolis:
——Hildt Theatre Equipment, IIID Nicelief Ave.
——French Theatre Supply, IIII Currie Ave.

——Hinneapole Theatre Supply, 75 Glenned Ave.

Altinosi Theatre Supply, 55 Glenned Ave.

Some Supply of Grant Supply of Grant Supply of Supply of

Kansas City: 8-Misseuri Theatre Supply, 118 W. 18th St.* (altional Theatre Supply, 223 W. 18th St. 7-Shrews Theatre Supply, 217 W. 18th St. 8-Stobbies Theatre Equipment, 1904 Wyandette St.

St. Louis: 37. LOUIS: 59-McCarty Theatre Supply, 3330 Olive St. National Theatre Supply 3212 Olive St. 60-St. Louis Theatre Supply Co., 3310 Olive St.

MONTANA

NEBRASKA

NEBKAJNA Omaha: 52—Ballastyse Co., 1712 Jackson St. National Theatre Supply, 1616 Davenpert St. 63—Quality Theatre Supply, 1515 Davenpert St. 64—Westers Theatre Supply, 214 N. 1818 St.

NEW MEXICO

Maxim Theatra Supply. Rez. 1800. Clovia

Albuny: 6—Albuny Theetre Supply, 443 N. Pearl ational Theetre Supply, 962 Breadway.

Auburn: 67-Auburn Theatre Equipment, 8 Court St.

Buffalo: 69—Eastern Theatre Supply, 498 Pearl St.* National Theatre Supply, 498 Pearl St. 70—Perkins Theatre Supply, 505 Pearl St. 71—United Projector & Film, 228 Franklin St.

New York City:
72—Amusement Supply, 341 W, 44th St.
73—Capitol Mollos Pisture Supply, 530 Nieth Avs.*
74—Cream Supply, 530 Nieth Avs.*
84th St.
84th St.
84th St.
84th St.
87th—80.85 Cirema Supply, 502 W, 24th St.
77—Star Cirema Supply, 502 W, 52nd St.
77—Star Cirema Supply, 441 W, 50th St.

Syracuse:
78—Central N. Y. Theatre Supply, 210 N. Sallea St
NORTH CAROLINA

NORTH CAKULINA
Charlotte:
79—Bryant Theatre Supply, 227 S. Churth St.
80—Charlotte Theatre Supply, 116 S. Poplar.
81—Dixie Theatre Supply, 213 W. 3rd St.
National Theatre Supply, 304 S. Church St.
92—Southeatren Theatre Equipment, 209 S. Poplar St.*
83—Standard Theatre Supply, 219 S. Church St.
94—Theatre Equipment Co., 220 S. Poplar St.
85—Will-Kin Theatre Supply, 229 S. Church St.
95—Will-Kin Theatre Supply, 229 S. Church St.

85—Wil-Kin Theatre Supply, 229 %. Church St. Greensboro: 86—Standard Theatre Supply, 215 E. Washington St. 87—Theatra Suppliers, 304 S. Davie St. OHIO

Akron:
-Akron Theatre Supply, 120 E. Market St.

88—Akros Theatre Supply, 120 E. marses.

Cincinnati:
39—Mid-West Theatre Supply, 1638 Central Parkway.*
National Theatre Supply, 1637 Central Parkway.

99—Theatre Equipment Ce., 1714 Legan St.

Cleveland:
National Theatre Supply, 2128 Payne Avs.
91—Ohlo Theatre Supply, 2128 Payne Avs.
91—Ohlo Theatre Supply, 2128 Payne Avs.
92—Oliver Theatre Supply, E. 23rd and Payne Avs.

Columbus: Columbus:

93-American Theatre Equipment, 185 N. High St 94-Mid-West Theatre Supply, 852 W. Third Ave.

95-Dayton Theatre Supply, 111 Velkenand St.

OKLAHOMA

OREGON

CO-Modern Theatre Supply, 1935 N. W. Kearney St.* 03-Portland Motion Picture Supply, 916 N. W. 19th 84. 04-B. F. Shearer, 1947 N. W. Kearney St. 66-inter-State Theatre Equipment, 1923 N. W. Kearney St.

PENNSYLVANIA

107—Blumberg Bros., 1305-07 Vine St.* National Theatre Supply Co., 1225 Vine St.

Pittsburgh:
108—Alexander Theetre Supply, 84 Van Bramm St.*
109—Alexander Theetre Supply, 402 Millenberger St.
National Theatre Supply, 1721 Bivd. of Allies.
110—Superior Mation Picture Supply, 34 Van Bramm St.

RHODE ISLAND

pply. 357 Westminster St., Providence. SOUTH DAKOTA
113-American Theatre Supply, \$18 S. Main St., Sloux City.

Memphis:

114—Monarca Theatre Supply, 492 S. Second St.
National Theatre Supply, 412 S. Second St.
115—Tri-State Theatre Supply, 318 S. Second St.
TEXAS

Dallas:

DGrigs: 18-Mardin Theatre Supply, 714 South Hampton Rd. 117-Merber Bros., 405 S. Harwood St. 118-Modern Theatre Supply, 500 S. Harwood St. National Theatre Supply, 500 S. Harwood St. 119-Southwestern Theatre Equipment, 2210 Jankson St.

Houston:
- Southwesters Theetre Equipment, (622 Austin 64.*

UTAH

Salt Lake City: 122—Intermountain Theatre Supply, 284 E. First South St. 123—Service Theatre Supply, 256 E. First South St. 124—Western Sound & Equipment, 254 E. First South St.

VIRGINIA 125—Norfolk Theatre Supply, 2700 Colley Ave., Norfolk.

WASHINGTON

Seattle: COTIFIC: 125—American Theatre Supply, 2500 First Ave., at Bell St. 127—Inter-State Theatre Equipment Co., 2224 Second Ave. 222—Modern Theatre Supply, 2510 Second St. 125—St. 125—St. 125—Second St. 125—

WEST VIRGINIA

FIRST CLASS (Sec. 34.9, P. L. & R.) PERMIT NO. 8894 NEW YORK, N. Y.



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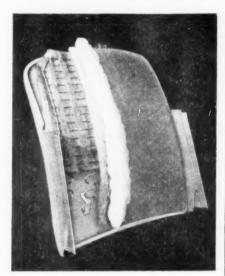
QUICLEY PUBLISHING COMPANY ROCKEFELLER CENTER 1270 SIXTH AVENUE NEW YORK 20, N. Y.



(Continued from page 34)

placed. The back is of a length to protect the rear of the cushion from scuffing.

The cushion assembly, which is 3 inches narrower than the chair size, consists of a spring-edge cushion and a metal seat pan. Of 20-gauge steel, the seat pan is formed to support the cushion and house the hinge action of the chair. The



Showing the interior of the back cushion.

cushion is an automobile-type with a beveled front edge, upholstered on the top with coated or soft fabric. The springs are of Premier wire, having 16 cone coils in the 19-, 20-, 21- and 22-inch width cushions. The coil spring unit is mounted and secured to a 9/16-inch veneer board.

Padding over the springs consists of a combination rubberized sisal pad and stitched cotton weighing approximately 1.5 pounds. This unit is attached by hog-rings to the print unit border wire, separated by a burlap flexilator-insulator pael (wires through burlap). The cushion cover is applied over the cotton and spring unit and tacked to the cushion board. Three steel clips are attached to the bottom board to provide permanent installation in the seat pan, but permitting easy removal for cushion recovering.

Hinge action of the seat is achieved by means of a horizontal stretcher rod extending through the seat pan and fastened to the side plates to provide an axis of rotation for the seat pan. The seat pan unit rotates about this stationary rod on fiber bushings, which require no lubrication. The tension of rotation is governed and controlled by means of spring clips surrounding the fiber bushing and axle at the point of rotation. The upward action of the rear of the seat is controlled with rubber bumpers against positive seat stops welded to the side plates.

'The chair's end standards are built of one "T" section, 1x1s-inch middle stand-





Model JS The new low-priced smaller and lighter than the big Super, but with the same power, pick-up and performance. Extremely quiet in operation. Can quickly be converted into powerful blower.

160 Hermitage Avenue

Model M-for all general cleaning and blowing. Powerful, readily portable.

This New Super Still **Further Cuts Cleaning Costs**

Nashville, Tennessee

Especially designed for cleaning the small and average theatre and amusement center, this new Super Model JS provides heavy duty theatre cleaning in a compact, light weight unit at an attractive low price.

Built just like the big Super theatre cleaners, the new Model JS provides the same power, pick-up and performance. In size only is it smaller, Can be used with all Super theatre clean-

ing tools—screen brush, hi-up tube, etc., for all dry suction cleaning and blowing. Ask your supply dealer or write for complete data about this and the other specialized Super theatre

Model BP-1 A quiet, double duty cleaner for both wet and dry pick-up.

NATIONAL SUPER SERVICE CO., INC. 1941 N. 13th St. Toledo 1, Ohio

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Research, Distribution and Service for the Motion Picture Industry

ard. A stamped panel of 20-gauge steel is fitted thereon and held in place by the hanger in the center of the standard and the arm rest. Panel styles are available in either Modern or Neo-Classic, although any other International panel styles may be substituted.

The arm rests are shaped of kiln-dryed hardwood. The arm rest channel, 16-gauge steel, is securely fastened by screws to the arm rest. Metal finish is top-grade enamel. Wood finish is one coat of filler and one coat of clear lacquer.

Stereophonic Sound With Five Models

NEW STEREOPHONIC sound systems, including five different models for use in theatres ranging from 800 seats or less to those of 5,000 or more, have been announced by Motiograph, Inc., Chicago.

Amplifier and speaker equipment of the systems is designed to reproduce three channels of stereophonic sound, whether it be recorded on the picture film or a separate film, the company points out. If four channel recording should become standard, only a few minor additions need be added to the amplification equipment, it is explained.

All loud-speaker equipment in the systems is Altec Lansing's "Voice of the Theatre" and the two sizes of auditorium speakers are designed and manufactured by Altec. The systems also employ Altec-designed pre-amplifiers, magnetic producers, monitor speakers and switching panels. Power amplifiers in the intermediate and larger models will be Altec, while Motiograph will furnish those in the smaller systems.

Prices for the systems will range from a basic price of \$5,000 for the smallest model for theatres of 800 seats or less, to a basic price of less than \$10,000 for the largest system, according to the company. The price will also depend on certain variances in the number of components used in individual installations, it is pointed out.

To insure proper installation of the systems, Motiograph has retained the Altec Service Company to assist its dealers in making initial surveys and supervising placements. All orders will be handled by Motiograph dealers.

In the near future Motiograph plans to publish a booklet giving complete descriptions of the new film presentation methods, which will be provided free of charge to interested exhibitors. Other equipment now available from the company for 3-D and wide-screen showings includes projector bases, 25-inch diameter magazines, aperture plates, mechanical and electrical projector interlock equipment, high-power generators, etc.

Bars for Mounting Changeable Letters

A HORIZONTAL bar assembly designed to hold slotted changeable copy letters on any flat surface has been developed by Wagner Sign Service, Inc., Chicago. Theatres can use their regular marquee letters on these bars over refreshment stands and to advertise coming attractions within the theatre, the company points out.

The device consists of a series of 24-inch baked enamel mounting bars, which



can be placed on any flat surface, including plaster or plywood walls, metal panels, or bulletin boards. An aligning tool provides for proper spacing of the bars—2 1/3 inches for 4-inch letters, 5 inches for 6-inch letters, and 7 inches for 8-inch and larger letters. A brochure on the new device is available from the company (218 S. Hoyne Avenue).

Plastic-Ceramic Letters For Signs and Displays

A NEW LINE of interchangeable letters of plastic-ceramic composition, designed for signs and displays, has been introduced by the Hernard Manufacturing Company, Yonkers, N. Y. The let-

MODERN modern
MODERN modern
MODERN modern
MODERN modern

ters have a smooth white tile-like finish which may be colored with paint, lacquer or show card color.

Three types of letters are available, including ones with hardened steel pins molded in back, enabling them to be attached firmly to any soft background with slight pressure, in the way a thumb tack is used. A second type has a sanded back for gluing to hard surfaces. The third kind is a track letter with lugs on the bottom to fit in channels for upright signs.

Simplex Sound Systems Placed in Production

FOLLOWING tests in a number of installations, Simplex stereophonic sound equipment has been placed in production by International Projector Corporation, according to Walter E. Green, president of National Theatre Supply, distributors of Simplex projectors and sound systems.

Plant facilities and production schedules have been expanded to hasten delivery of stereophonic apparatus, said Mr. Green. He added that National also is laying plans to provide a complete line of other equipment required by the new technique. These include wide-angle lenses as well as wide-screens, in addition to 3-D devices and supplies.

NEW LITERATURE

Projection Lenses: A new catalog (Bulletin No. 212) describing its line of "Super Snaplite" and "Snaplite Series II" projection lenses, has been issued by the Kollmorgen Optical Corporation. Data includes the standard "Super Snaplite" and the 4-inch diameter "Super Snaplite," both of which have speeds of f/1.9. The bulletin also includes a screen chart. Copies can be secured by writing the company at 30 Church Street, New York 7, N. Y.

RCA Stereophonic Theatre Sound System

production equipment has been announced by RCA, with a separate reproducer for three-track magnetic pickup. Sound from the three tracks is fed through a three-channel amplifier system to three horn systems. Sound effects recorded photographically on a 3-D film can be reproduced through the existing theatre amplifier to speakers spaced around the auditorium, it is pointed out.

Switching arrangements are provided so that a composite sound track on one of the 3-D films can be reproduced through the center section of stage speakers only. However, when the composite track is used, the effects track on the other motion picture film cannot be used.

The magnetic sound reproducer is

mounted on a special pedestal designed for use with a film feed mechanism and for the reproduction of sound only. The entire mechanism is driven by a singlephase induction motor kept in synchronism with the motors on the picture heads by means of a selsyn motor coupled to it. The soundhead has three magnetic pickups arranged for taking sound off of three 200-mil magnetic sound tracks. (There are no provisions in this sound reproducer for reproducing sound from a photographic track.)

The film-feed mechanism mounts on the sound reproducer and is driven by it through a rubber cog belt. The only purpose of this mechanism, it is pointed out, is to feed the film smoothly to the sounds head. The upper and lower magazines both have a capacity for 5,000 feet of film. The lower magazine take-up mechan-

ism is driven by a leather belt.

The magnetic head is coupled to a three-channel pre-amplifier through three special two-conductor, shielded, rubbercovered cables. These cables are provided with cannon plugs so that they can be attached easily between the sound-head and amplifier input.

PRE-AMPLIFIERS DESCRIBED

The pre-amplifiers consist of two separate units for each channel, compensated electrically for optimum sound reproduction from a magnetic track. All six amplifier units are mounted in a special wall-mounted steel case. A separate steel case contains a regulated power supply which furnishes d.c. to both the filaments and plates of the tubes in the am-

The volume level of each channel can be adjusted so that all three channels will operate at the same relative level. Separate volume controls are also provided so that the level of each channel may be adjusted

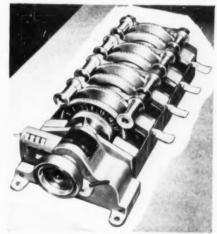
remotely if necessary.

The main power amplifier rack consists of three 70-watt amplifier channels, a monitor speaker amplifier, and a monitorcontrol switching panel. By means of the control panel, each sound channel can be checked individually or simultaneously, if desired. This panel also contains an emergency switch for connecting the center section of stage speakers to the output of the amplifier rack coupled to the motion picture soundheads so that the composite sound track can be used if necessary.

Three complete sets of stage speakers are provided. Each set contains two lowfrequency horns with four speaker units, and two high-frequency horns with two speaker units. Special speakers can be added for the auditorium, for reproduction of special sound effects.

Film Synchronizer in Variety of Models

A NEW FILM synchronizer, called the "Synchromaster," has been marketed by the Neumade Products Corporation, New York. Besides being required by studios, laboratories and exchanges, synchronizers also facilitate matched splicing of 3-D films in theatres. The new Neumade unit is produced in a variety of models for 16mm and 35mm film, with 2, 3 and 4 hubs. (Pictured is Model 354 for 35mm with 4 hubs.)



Other assemblies containing 5, 6 or more hubs can be quickly assembled to order. the manufacturer states.

Features of the "Synchromaster" include large sprockets (16mm-40 frame; 35mm-16 frame); a reset-type footage counter; an adjustable frame count dial; individually adjustable dural tension rollers; and precision ball bearings throughout. The units have a hammerloid enamel finish and polished chrome and aluminum

Combination machines are also available for matching 16mm and 35mm frame for frame. They have separate frame dials and footage counters and can be converted for use as individual machines.

G-E Water Cooler Line Redesigned

A COMPLETELY redesigned line of water coolers, with ten models ranging in capacity from 4 to 20 gallons and including bottle coolers, has been announced by the Air-Conditioning Division of General Electric, Bloomfield, N. J.

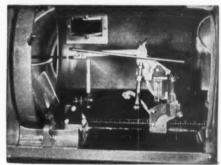
Trade-named the "Diamond Anniversary Water Coolers," in honor of the company's 75th anniversary this year, the new coolers have been given a "streamlined" styling in a departure from the traditional "boxy and bulky" design, the

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company points out. Special features of the new styling include a front apron of stainless steel at the top, which is designed to protect the cabinet from water drips during drinking. There is also a louvered front panel which tapers in front top to bottom, where a full width pedal enables control of the drinking water from any point in front of the cooler. This tapered design and the special curve of the pedal avoids scuffing of shoes or stubbing of toes, it is pointed out.

The cabinet has a hammered finish in soft grey so that it will blend with any interior. Dimensions of the cabinets are 41 inches high, 14½ inches wide and 12½ inches deep, making it require 30% less floor space than previous models.

Other new features of the coolers have been designed to permit ease of installation, service and maintenance, as well as efficient delivery of cool water, according to the company. These include building the bubbler guard as part of the top piece, thus eliminating need for separate installation of this part. Also, the stainless steel top has been electropolished to make it more resistant to finger marks and for easy cleaning. The louvered front panel snaps off for easy access to the interior of the unit. All the mechanism and controls

are readily available for maintenance and adjustment.

Eight different settings provide a wide range of water temperatures to choose from. Once set, the non-squirt bubbler stream, which can be adjusted from the front without taking the top off, delivers a stream of cool water at the desired height. The motor compressor, completely sealed in steel, is the same unit used in the G-E refrigerator.

Despite the design changes, water connections are standard and no adjustment in plumbing is required to hook up the new cooler when it replaces an old model, the company points out. Bottle coolers have also been redesigned along the same general lines of the G-E pressure type units. Their features include a recessed faucet and a hidden waste receptacle.

Automatic Hand Dryer With Ozone Deodorizer

A NEW AUTOMATIC hand dryer which also contains a built-in deodorizing system has been developed by the American Dryer Distribution Corporation, Philadelphia. Called the "American Dryer," the new unit has a General Electric ozone system designed to destroy objectionable odors in washrooms.

Housed in a porcelain and chrome cabinet, the dryer has a nozzle which revolves



on a 360° cycle and thus may also be used for face drying. A press of the chrome starter button produces a stream of warm air from the nozzle, drying the hands within 18 seconds. A timing device turns off the motor and heating elements at the end of a 30-second cycle.

Intercom System for Confidential Uses

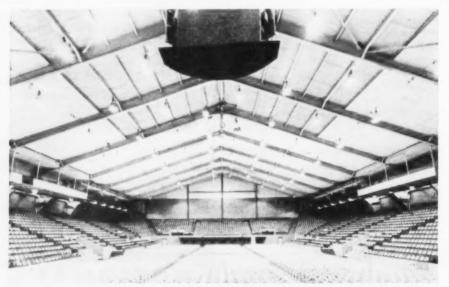
A TWO-WAY intercommunication system designed particularly for use when quiet or confidential conversation is required where other persons are within earshot has been introduced by Executone, Inc., New York City. Called the "Multiple Handset Intercom System," its setup employs a handset station in the exposed area, which is used to call a central point to obtain information, issue instructions or place orders. The user lifts the handset from its cradle, depresses the built-in talkbutton and speaks in a quiet tone; the voice, amplified to the required volume level, is clearly heard at the central location, where confidential conversation is not necessary.

At this other end the user there answers the call through a staff station from across the room, with no need to stop work to approach or operate the unit. The reply is heard only by the person using the handset station to originate the call. No one else, no matter how close by, can overhear the conversation, the company's announcement points out. Where the central location is in a large area, a two-way trumpet-type staff station may be used.

The system is not limited to one exposed location as any number of handset stations may be used, permitting personnel to call and talk confidentially with a central location. A red busy light provided on each handset station illuminates to indicate when the system is in use. Handset stations are connected through an amplifier to the staff station at the central location.

The handset station consists of a black handset 91/16 inches long, 3 inches wide,

ACOUSTICAL TREATMENT WITH FIBERGLAS



At the Canton, Ohio, Memorial Auditorium a noise problem threatened to make the huge \$1,200,000 public building practically useless. Now echoes and reverberations have been reduced to a minimum by acoustical treatment with Owens-Corning Fiberglas. The auditorium includes 1,450,000 cubic feet of space, with the ceiling 60 feet high in the center, and seats 3600. Following recommendations of Bolt, Beranek and Newman, Cambridge, Mass., consultants in acoustics, a "restrained" installation was made. In other words, a large portion of the central forward part of the ceiling was not covered. It was left open to assist in the proper distribution of sound. Two main objectives were suppression of long-delayed reflections or echoes from the rear of the room and the reduction of excessive reverberation time. These were met with the use of 25,000 square feet of Fiberglas ceiling board, 2,000 square feet of Fiberglas white wool and 1,650 square feet of Fiberglas perforated tile. Ends of the ceiling board were laid on the lower flanges of the steel roof purlins with the sides supported by metal T-strips extending between the purlins. Each board is 7 feet long and 1½ inches thick. The white wool was spread over the back wall to a height of 16 feet, then covered with perforated Transite to allow noise to reach the Fiberglas and be absorbed. The rest of the rear wall was covered with the Fiberglas perforated tile.

and a vertical black handset hanger 3 1/16-inches wide, 2½ inches deep and 33%-inches high. It is equipped with a retractable coil cord and is suspended by a receiver in a cradle switch provided.

The central amplifier is relay-controlled and housed in a ventilated metal case 9½ inches long, 6 inches wide and 6½ inches high. It operates on a 50-60 cycle, a.c. only.

The staff station is housed in a durable metal cabinet 6 inches wide, $6\frac{1}{2}$ inches high and $3\frac{1}{2}$ inches deep at the base. It may be mounted on a table or the wall or ceiling. The trumpet-type staff station, constructed of heavy gauge spun aluminum, is 10 inches in diameter and 10 inches long with the equivalent of a 19-inch air column.

Photographic Murals For Theatre Walls

INDIVIDUALLY produced photographic murals for mounting on the walls throughout the theatre in such areas as the foyer, lounge, cry room and behind the refreshment stand, are now being supplied by Photomammoth Murals of North Hollywood, Calif.

Murals which are smaller than 4x10 feet are permanently pasted on Masonite panels. Those above that size are mounted on ½-inch Homosite board, which comes up to 8x14 feet in one piece. The widest mural paper is 48 inches; when both dimensions are larger than this, there is a seam. This, the company points out, is not noticeable when the mural is mounted.

The mural paper used has a low reflective surface, it is explained, and it stands more abuse in mounting than ordinary paper. It also takes oil colors well for those who wish to color their own mural.

For those who desire them, the company has a wide variety of scenes in stock which can be made to size specified. A catalog showing these is available. Murals can also be made from customers' negatives or prints. Negatives from $2\frac{1}{4}x^2\frac{1}{4}$ inches to 8x10 inches can be used. Prints, drawings, maps, etc., can be made into a mural.

The murals can be furnished in black and white, sepia tone (rich brown) or colored in oils. When shipped unmounted, the company provides simple instructions for placing them on the wall or on boards. They can be put directly on any wall, as wallpaper is applied.

New Odorless Paints with Dirt Repellent

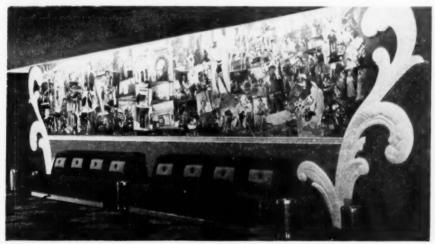
NEW ODORLESS paints containing a wax base designed to give them dirt and water repellent qualities have been developed by the Enterprise Manufacturing Company, Chicago.

Trade-named "Staize-Clene," the new product is available in flat, semi-gloss and high gloss enamels and in 39 different colors. "Syncon" is the name of the wax base, which, according to the company, helps it to stay clean longer as well as making it readily washable. The paints are also specially treated to resist mildew.

Application of the paints is easy, the company explains, and in most cases only one coat is required. A two-color bulletin describing the product may be secured by writing the company at Department AW, 2841 South Ashland Avenue.

New Fluorescent Lighting Fixture

A NEW fluorescent light fixture designed with simple lines to permit a variety of pattern planning for blending with contemporary interiors, has been announced by the Edwin F. Guth Company, St. Louis. Called the "Peer-Lite," the new fixture will form any



Installation of a Photomammoth mural in a theatre lounge.





If your intermittent is in good condition and you are experiencing trouble in picture steadiness—look to your film gate. The New LaVezzi Film Gate with its longer pads and centrally located conical compression springs exert just the right tension to eliminate unsteadiness—is gentler on the film—and the intermittent. See this gate at your dealer or write for further information.

LAVEZZI MACHINE WORKS
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square or rectangle, T, U, L, or H, as desired, the company points out. Its flexibility also permits the use of a wide range of louvers and diffusers. It is available with Eggcrate, Albalite, Flutex, Optilux and Prism Lens bottoms, or with Gratelite (a plastic lattice-like louver-diffuser).

Evenly distributed illumination is provided by the unit with 20% uplight and 80% downlight. Top plates for 100% downlight are available. The fixture is made in sizes for various applications.

Sweeper for Debris In Outdoor Areas

A SWEEPER designed to vacuum, cut up and bag debris in outdoor areas has been announced by the Atwater-Strong Company, Atwater, Ohio. Called the "Mulch-Vac," the unit was originally intended solely as a sweeper for leaves. It has now been adapted, the company points out, to cleaning up paper litter, in-



cluding popcorn boxes and bags, cups, and cigarettes, chewing gum, food and candy wrappers.

The sweeper is self-propelled and uses a 6 h.p. Wisconsin gasoline motor. It has 3-foot wide pick-up and can be used on grass, dirt, loose stone or hard surface areas, according to the company.

Film Booking and Buying Policies

(Continued from page 17)

prices are scaled higher and the over-all operation is one which necessitates larger staffs and consequently incurs higher over-head. It does not follow, therefore, that the "A" house is necessarily the more profitable operation in a town.

As might be expected, buying pictures

for the "A" house is more difficult, for it is here the wrangling begins for the top rental pictures. And with the introduction of the bid system of buying, we find the "B" houses trying to take away some of the "A" house product in competitive situations.

The "B" houses show the less important first-run product, generally speaking, and frequently play stage shows where the facilities permit. Depending upon the size of the town, the length of the run is about the same as for the "A" houses, although here again the Distributor enters the picture as he desires extended playing time for his "better" product, particularly those films he considers to be definitely of "road show" caliber.

So-called "action" pictures are likely to be bought for the "B" houses, except for "prestige" action pictures which demand "A" house playing time. Re-issues of important older pictures are another important source of film material for the "B" house.

The "C" houses operate as catch-alls, playing anything they can get which offers possibilities of making a profit. Features of obscure producers often play "first-run" at these; and the "sensational" picture finds outlets in this bracket.

Subsequent-run, features which had good records in earlier engagements form the backbone of product for "C" houses. This means that the manager of a "C" house has to study the returns on the better houses continuously to catalog in his mind those pictures which he considers still worth booking.

Double features are strong in the "C" houses, whose patrons seem to be more interested in quantity than quality in their entertainment. Encouraged by the 1932-1936 Depression, double features survived that era and still have an important place in the industry. While they have been widely cussed and discussed (mostly cussed!), the practice goes merrily on, thumbing its nose at those who deplore it.

Neighborhood and drive-in theatres are generally subsequent-run operations, seldom playing ahead of the downtown houses. They offer problems greatly similar in the booking of pictures, more nearly resembling those of the "B" and "C" houses.

In the foregoing only the surface has been scratched. Men (and women, too) who have devoted the greater part of their lives to this field will tell you that they are still learning new "angles." So the competent theatre manager must give a good bit of time to the study of booking, whether he be a circuit theatre manager with bookings handled from a central office, or an independent—in which latter case the entire burden falls upon him.

[Other aspects of film buying and booking axill be discussed in the next installment.]

Programming and Operation

(Continued from page 28)

toon on tonight's program will follow intermission in a few minutes.

During the intermission period the operator can play three or four records, preferably popular numbers.

Following the intermission is a good spot for coming attraction trailers. In the same lineup of trailers can be incorporated traffic instructions, such as: Upon leaving exit to the right... Please replace speaker before moving your car... Upon leaving the theatre turn right on Highway such-and-such.

Follow the set of trailers with the cartoon and then go into the feature.

After the feature another set of traffic information trailers should be run as final reminders

EXIT TRAFFIC FORMULA

In the case of an average size or larger drive-in it is well to divide the exit traffic into two lanes. For example, at a 12-ramp theatre, make ramps one through eight into one lane, and ramps 9 through 12 into another; then while letting 10 cars out of ramp one, let 20 cars out of ramp nine, proceeding with the remainder in the same manner (10 cars out of ramp 2, 20 out of ramp 10—10 cars out of ramp 3, 20 out of ramp 11, etc.).

The writer has trained his staff (five men) to handle the "break" (end of a complete show) in that manner with such effect that there has not yet been (since 1945) a single case of a dent fender.

Very important, of course, is the method of stopping the traffic in each ramp after the allotted number of cars has been let out. Train the attendant to put his hand up as an officer would at a street intersection and to call out in a clear, friendly tone, "Please stop your car, sir," at the same time turning his flashlight on, then immediately off.

You will note that the first eight ramps are handled in approximately the same proportion as the last four, thereby affording fairness to all in the exit schedule,

When the last car has left, attendants should immediately check across the ramps for speakers missing from posts. Those left on the ground should be tested for clarity of sound before being returned to their posts, and those found defective should be replaced at once. There is nothing more annoying to a drive-in patron than to get a speaker that is not working properly, and the best time to make sure that will not happen is the night before.

HERBERT GRIFFIN, prominent figure in projection engineering, died May 6th in Los Angeles, where he had been making



HERBERT GRIEFIN

his home in recent years. He was a vice-presiden* and a director of the International Projector Corporation. He was born in England and came to this country early in 1900. A graduate electrical engineer, he was employed in the con-

struction of the Pennsylvania railroad tunnel under the Hudson river. He later took up motion picture projection and became a charter member of Projectionists' Local 306. In 1913 he joined the Nicholas Power Company, New York, projector manufacturers. Taking leave from the company in 1918, he went to Russia to take charge of motion picture equipment for the YMCA. Rejoining Power in 1919, he became sales manager, and upon consolidation in 1926 of that firm with the Simplex Projector Company to form the International Projector Corporation, he was named vicepresident. He was a founder of the Society of Motion Picture and Television Engineers, and its president in 1943-44. He is survived by his wife, several children and a number of grandchildren.

A. D. THARP has resigned as manager of the Medina theatre in Medina, Ohio, in order to assume that position at Stanley-Warner's Vogue theatre in Cleveland.

LLOYD JOHNSTON, formerly manager of the State theatre in Waterloo, Iowa, has been named manager of the Oelwein drivein at Des Moines.

Wolfberg Theatres, Denver, has promoted JACK Wodell to the position of

About People of the Theatre

AND OF BUSINESSES SERVING THEM

city manager for that city. Replacing him as manager of the circuit's Paramount theatre there is George Ryder.

Tom Wingate has been named manager of the Edwards theatre (formerly known as the State) in Azusa, Calif.

E. S. Gregg, vice-president and general manager of Westrex Corporation, has returned to New York after visiting England, France and Italy. In Rome he held a four-day conference with Westrex managers from England, Denmark, Belgium, Switzerland, France, Spain, Algeria, Egypt and Italy, where the equipment problems of stereophonic sound and 3-D were discussed.

WILLIAM G. MYERS, owner of the Echo and Deluxe theatres in Balitimore, is constructing a drive-in theatre at Pocomoke City, Md. An opening is planned for early July.

DAVID KAPLAN, formerly projectionist at the Translux theatre in Boston, has been named assistant manager of that theatre.

A 500-car drive-in is being constructed at Marshfield, Mass., by four co-owners, including Morris Feinberg, Frank Calvi, Al Oliver and Bill Bogarde.

DICK JOHNSON has resigned as office manager for Columbia Pictures in Atlanta to join Floyd Theatres which has headquarters in Haines City, Fla.

The elections of LYSLE B. "MAC' McKinley as vice-president in charge of scientific instrument sales, and CARL A. Days as vice-president in charge of manufacturing have been announced by the Bausch & Lomb Optical Company, Rochester, N. Y. From 1929 to 1942 Mr. McKinley was an instrument salesman for Bausch & Lomb in several mid-western and eastern states. After that he went to Rochester to become assistant to the chief inspector of military instruments. In 1946 he was appointed administrative assistant to the vice-president of the Scientific Instrument Division and a year later was promoted to sales manager of the division, Mr. Day, an engineer, joined Bausch & Lomb in 1931 after graduating from the U. S. Naval Academy. After a year's factory training, he joined the Scientific Instrument Sales Division. In 1942 he was transferred to the Manufacturing Division where he coordinated production of optical gunfire control instruments for the armed services. He was later promoted to works manager of all Rochester manufacturing, production control, and plant maintenance activities. In 1947 he established the company's eyeglass frame plant at Wellsville, N. Y.

Twelve distributors of RCA sound products were honored for outstanding sales achievements at the annual award dinner held at the Knickerbocker Hotel in Chicago during the 1953 Radio Parts Show. More than 175 distributors, field sales representatives and home office staff members of the Sound Products Section of RCA Victor's Engineering Products Department attended the event. The award winners were as follows: HARRY CROW, American Amplifier & Television Corporation, Washington, D. C.; CECIL FRIEDLANDER, Atomic Sound Engineering Company, Oklahoma City; KENNETH HOVEY, Audio Services, Inc., Indianapolis; ARTHUR SCHNEIDRE, Commercial Radio-Sound Corporation, New York; HENRY FINE, East Coast Radio & TV Company, Miami; Joseph Re-HAK, Hamburg Brothers, Pittsburgh; LEE HARTMAN, L. C. Hartman Sound Equipment, Roanoke, Va.; Anthony Lang-HAMMER, William Dandreta Company, Providence, R. I.; RICHARD THOMAS, Radio Service Company, Birmingham, Ala.; RAE GANTT, Rac Gantt Sound Equipment, Fort Worth; ROBERT WALK-ER, Sound Photo Equipment Company, Lubbock, Tex.; and EARL ROUKLES, Wholesale Electronics Supply, Inc., Hutchison, Kan,

CHESTER JORDAN, formerly manager of the Fillmore theatre in Fillmore, Calif., for Western Amusement Company, Inc.,



From among his six sons, who are associated with him at Poblocki & Sons, Milwaukee manufacturers of a variety of theatre products, Ben Poblocki (shown above second from right) can and does organize many a team for sports. This he did recently for the American Bowling Congress' tournament held at Chicago with (reading from the left) Ray, Jerry, Jim and Barney.

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108-Signs, theatre name	612—Sand urns	1040—Stereopticons
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201-Air cleaners, electrical	614—Vacuum cleaners	FF . ZINIC
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205—Compressors	702—Carpeting	1103—Fastening cement
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208—Cooling towers	705—Linoleum	
209—Filters	706—Mats, rubber	SERVICE and TRAFFIC
210—Grilles, ornamental	LICHTING	1201—Crowd control equip't
211—Heaters, unit	LIGHTING	1202—Directional signs
212—Insulation	801-Black-light equipment	1203—Drinking fountains
213—Motors	803—Dimmers	1204-Lockers, checking
214—Oil burners	804—Downlighting equipment	1205—Uniforms
	807—Luminaires	1206-Water coolers
215—Outlets (diffusers)	(See also Advertising, Stage)	
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305—Fabric	PROJECTION and SOUND	1305—Switchboards
306-Luminescent paints	1001—Acoustic materials	
307-Mirrors	1002—Acoustic materials	THEATRE SALES
308—Porcelain enamel tiles		1401—Candy
309—Tiles, ceramic	1003—Amplifiers	1402—Candy Machines
310-Wall boards and tiles	1004—Amplifier tubes	1403—Grills
311-Wall paper and plastics	1005—Cabinets, accessory	1404—Gum
312-Wood veneer	1006—Cabinets, carbon	1405—Gum machines
	1007—Cabinets, film	1406—Ice cream
DRIVE-IN THEATRES	1008—Changeovers	1407—Popcorn
401—Admission control system	1009—Cue markers	1408-Popcorn machines
402—Box-offices	1010—Effect projectors	1409—Popping oil
403—Design service	1011—Exciter lamps	1410-Soft drinks, bottle
404—Electric cable (underg'd)	1012—Fire shutters	1411-Soft drinks, syrup
405—Fencing	1013—Hearing aids	1412—Soft drink dispensers
406-In-car heaters	1014—Lamps, reflector arc	1413—Showcases
407-In-car speakers	1015—Lamps, condenser	1414—Vending carts
408—Insecticide foggers	1016—Lenses, condenser	TICKET CALES
409—Lighting fixtures (outd'r)	1017—Lenses, projection	TICKET SALES
410—Screen paint	1018-Microphones	1501—Box offices
411—Screen towers	1019—Mirror guards	1502—Changemakers
412-Signs, attraction	1020—Motor-generators	1503—Signs, price
413—Signs, name	1021—Non-sync. turntables	1504—Speaking tubes
414-Signs, ramp and traffic	1022-Photoelectric cells	1505—Ticket choppers
415—Stadium seating	1023-Projectors, standard	1506—Ticket registers
EMERGENCY	1024-Projectors, 16-mm.	TOUET
501—Fire extinguishers	1025-Projector parts	TOILET
502—Lighting equipment	1026-Projection, rear	1601—Hand driers, electric
	1027—Public address system	1602—Paper dispensers
GENERAL MAINTENANCE	1028—Rectifiers	1603—Soap dispensers
601-Blower, floor cleaning	1029-Reel and alarms	(See also Maintenance)
602—Brooms and brushes	1030—Reels	VENDING E *1
603—Carpet shampoo	1031—Reflectors (arc)	VENDING—See Theatre Sales

Los Angles, has been named assistant city manager for that circuit in Victorville,

Jack Drum has resigned as manager of the Big Sky drive-in at Monrovia, Calif., and succeeding him is BILL KATSKY.

DICK GREDE has been appointed manager of the Bluemound drive-in at Milwaukee, succeeding BoB Gross, who is now district manager for the Smith Management Company, Boston, in Indiana, Illinois and Wisconsin.

The Roxy theatre in Barnsdall, Okla., was destroyed by fire early in May.

CHARLES HUNT, an electrician from Manchester, N. H., has purchased the Alton drive-in at Alton, N. H.

Louis Tunick, owner of the Patapsco and Hollywood theatres in Baltimore, has purchased the Victory theatre there from ED PEROTKA.

The Grand theatre in Duncan, Ohio, which was closed after the death of its owner, WILLIAM N. DAY, JR., has been reopened by Louis Douglas, the town's postmaster.

Construction of a new 300-car drive-in west of St. Ansgar, Iowa, is being planned by HARLAN ANDERSON, owner of the Roxy theatre there.

HUGH J. CAMPBELL, manager of Hartford Theatres' Central theatre in West Hartford, Conn., is this year marking his 35th anniversary in the motion picture

CHARLES STOKES has been appointed manager of Associated Prudential Theatres' Playhouse theatre in New Canaan, Conn.

JACK JACOBS has been named manager of the Vista theatre in Hollywood, Calif., recently purchased by WAYNE BERK from MILTON LEFTON.

KEN PRICKETT has been appointed general manager in Alexandria and Shreveport, La., for Don George Theatres, Inc., Shreveport.

The Gem theatre in Abbeville, La., was recently destroyed by fire.

The appointment of Woodle B. Syl-VESTER to assume active manager of the Leachman. Aggie, Campus and Moonlite drive-in theatres at Stillwater, Okla., has been announced by KENNETH C. BLACK-LEDGE, division manager for Video Independent Theatres, Inc., Oklahoma City.

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